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BERLIN
AND ITS
ENVIRONS

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BERLIN

AND ITS

ENVIRONS



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BERLIN

AND ITS

ENVIRONS

HANDBOOK FOR TRAVELLERS

BY

KARL BAEDEKER

WITH 30 MAPS AND PLANS

SIXTH EDITION

LEIPZIG; KARL BAEDEKER, PUBLISHER

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1923

"Go lytel boke god sende the good passage.....
And specyally let this be thy prayere
Unto hem al that the wyl rede or here
Where thou art wronge after her helpe to cal
The to correcte in any parte or al."

Sir Richard Ros (15th cent.).

PREFACE.

THE HANDBOOK FOR BERLIN, which was first issued in 1903 and now appears in its sixth edition, incorporates, in a much expanded form, information formerly included in the Handbook for Northern Germany. Its chief object, like that of the Editor's other works, is to render the traveller as nearly as possible independent of the services of guides and others and to enable him to employ his time, his money, and his energy to the best advantage.

Though Berlin does not compete in antiquity or historical interest with the other great European capitals, its position as the metropolis of the German Republic and its wealth of art-treasures, both ancient and modern, invest it with high importance in addition to its special and characteristic interest as the greatest purely modern city in Europe. The long interval since the appearance of the last edition has necessitated a particularly thorough revision, with the result that the book now embodies the most recent information, down to the summer of 1923, obtained in the course of personal visits to the places described and from the most trustworthy sources. No one, however, is better aware than the Editor himself of the difficulty, especially nowadays, of securing absolute accuracy in a guide-book; and he will therefore gratefully welcome the continuance of those valuable corrections and suggestions with which travellers have long been in the habit of favouring him.

ON THE MAPS AND PLANS the utmost care has been bestowed, and for the present edition three new plans have been added (the Westend, the Museum Island, and the Oceanographical Museum). The system of subdividing the chief Plan into three sections of different colours was first adopted in Baedeker's Handbooks in 1855. It will be found greatly to facilitate reference, as it obviates the necessity of unfolding a large sheet of paper at each consultation.

THE LIST OF HOTELS AND RESTAURANTS enumerated in the Handbook comprises the most important establishments and many of humbler pretensions. Those which the Editor has reason to believe especially worthy of commendation in proportion to their charges are denoted by asterisks. Hotel and restaurant prices, admission-fees, etc., have been omitted from the present edition, as the fluctuation of the mark has rendered it impossible to supply any fixed data in these matters. In the case of hotels, in addition to the ordinary charges, a lodging tax is universally imposed by the state and a similar tax by the municipality. The traveller,

therefore, who would avoid unpleasant surprises, is advised to make careful enquiries in advance. Charges for attendance are included in the bill (at restaurants 10%), so that gratuities are no longer expected.

To hotel-keepers, tradesmen, and others the Editor begs to intimate that a character for fair dealing and courtesy towards travellers is the sole passport to his commendation, and that advertisements of every kind are strictly excluded from this Handbook. Hotel-keepers are also warned against persons representing themselves as agents for Baedeker's Handbooks.

Abbreviations.

adm. = admission.
b. = born.
ca. = circa, about.
Cab. = cabinet.
d. = died.
ft. = English foot.
hr. = hour.
l. = left.
M. = mile.

ℳ = Mark.
min. = minute.
p. = page.
pf. = Pfennig.
Pl. = plan.
R. = room.
r. = right.
rfmts. = refreshments.
Str. = Strasse.

Abbreviations in plan references (B, G, R, S, etc.), see p. 233.

The following list of German words, which occur frequently in the Handbook, with their English equivalents, may be found useful by the traveller.

Amt = office.
Bad = bath.
Bahnhof = railway station.
Berg = mountain, hill.
Bräu = brewery.
Brücke = bridge.
Brunnen = fountain.
Burg = castle.
Denkmal = monument.
Dorf = village.
Gasse = lane, alley.
Gebäude = building.
Gebrüder = brothers.
Gesellschaft = society.
Hof = court, hotel.

Insel = island.
Keller = cellar.
Kirche = church.
Kunst = art.
Platz = place, square.
Reich = state, realm, common-wealth, etc.
Schloss = palace.
See = lake or sea.
Stadt = town.
Strassenbahn = tramway.
Tor = gate.
Turm = tower.
Verein = society, union.
Wald = wood, forest.
Zimmer = room.

Asterisks are used as marks of commendation.

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} at the end of the
Handbook.

Ground Plans of the Palace Museum, Museum Island, Old Museum, New Museum, National Gallery, Emperor Frederick Museum, Ethnographical Museum, Reichstags-Gebäude, Oceanographical Museum, Hohenzollern Museum, Märkisches Museum, and the Natural History, Agricultural, and Geological Museums.

I. BERLIN.

a. Arrival. Air Service. Railway Stations. Tourist Agencies.

Arrival. A policeman, posted at the exit from each railway station, hands the traveller a metal ticket with the number of a cab, on his stating whether he wishes a motor-cab ('*Auto*'), a horse-cab ('*Droschke*'), or a luggage-cab ('*Gepäck-Droschke*'). Cab and luggage fares, see p. 10.

Travellers may avoid the necessity of taking a cab by having their luggage delivered by the *Parcel Delivery Co.* (Berliner Pakettfahrt-Gesellschaft; comp. p. 23), which has agencies at all the large stations.

Head Custom House, Alt-Moabit 145 (week-days 8-3).—Unexamined luggage, arriving from abroad at the stations of the Stadtbahn or at the Potsdam Station, is inspected at the Friedrich-Strasse Station (week-days 8-3, Sun. 8-1); also at the Stettin Station, daily 8-10.30 a.m., and at the Anhalt Station (corner of Möckern-Str. and Yorck-Str.; Pl. G, 20), on week-days 8-4, Sun. 10-11.—*Lost Property Offices*, see p. 24.

Official Railway Information Bureaux: Georgen-Str., in an arch of the Stadtbahn, near Friedrich-Strasse Station (week-days 8-8, Sun. 8-1); Alexander-Platz Station, Dirksen-Str. (week-days 8.30-3.30, Sun. 10-1).

Air Service. Daily service between London (Croydon) and Berlin (Staaken, p. 186), viâ Rotterdam, Amsterdam (change), Bremen, and Hamburg. Fare from London to Berlin, 6*l.* 10*s.* Full information from the Weltreisebureau Union and other tourist agencies mentioned on p. 3.

Railway Stations. There are five TERMINAL STATIONS at Berlin, exclusive of the 'Stadtbahn' (see p. 2).

1. *Anhalt Station* (Pl. G, 19; p. 173), for Dresden, Leipzig, Halle, Bavaria, Thuringia, Frankfort-on-the-Main.

UNDERGROUND RAILWAY: Potsdamer Platz Station (p. 12), 7 min. to the N.W.; Koch-Strasse Station (p. 13), 10 min. to the N.E.—TRAMWAYS (pp. 13-21): to Alexander-Platz Station Nos. 62, 70, 73, 162; to Friedrich-Strasse Station No. 25; to Görlitz Station Nos. 4, 93, 94; to Lehrte Station Nos. 14, 15, 21; to Silesian Station No. 1; to Stettin Station Nos. 1, 25; to Potsdam Station (Königgrätzer Str.; 10 min. to the N.W.) Nos. 14, 25.

2. *Potsdam Station* (Pl. G, R, 19; p. 173), for Potsdam, Magdeburg, and Cologne (junction with the 'Stadtbahn' at Potsdam).

UNDERGROUND RAILWAY (connection with Alexander-Platz and Zoological Garden Stations; Görlitz Station, see p. 2): Potsdamer Platz Station (entr. in Königgrätzer Str.), see p. 12.—TRAMWAYS (pp. 13-21; No. 23 from Leipziger Platz): to Brandenburg Gate Nos. 1, 14, 15, 21, 23, 24, 25, 30, 51, 52, 57; to Friedrich-Strasse Station (Dorotheen-Str.) Nos. 25, 30; to Gesundbrunnen Nos. 8, 17, 23, 30; to Görlitz Station Nos. 4, 91, 98; to Hackescher Markt Nos. 8, 17, 33, 40, 52; to Lehrte Station and Moabit Nos. 13, 14, 15, 21, 23, 24; to Museum Island and Opera House No. 40; to Neues Tor Nos. 51, 57, 151; to Neukölln Nos. 4, 15, 21, 95, 98; to the Rathaus Nos. 8, 17, 60, 69, 72, 74, 81, 169; to Silesian Station Nos. 1, 13, 76, 176,

187; to Schloss-Platz Nos. 60, 81; to Schöneberg Nos. 4, 24, 30, 40, 51, 52, 57, 60, 69, 72, 74, 87, 91, 151, 169, 187; to Stettin Station Nos. 1, 25, 30, 51, 57, 151. — OMNIBUSES Nos. 8 to Alexander-Platz Station, 5 to Friedrich-Strasse and Stettin Stations, also E to Zoological Garden, and NIGHT-OMNIBUSES to Friedrich-Strasse and Stettin Stations, see p. 21. — Anhalt Station (Königgrätzer Str.) is 10 min. to the S.E.

3. *Lehrte Station* (Pl. R, 18, 21; p. 141), for Hamburg, Bremen, and the slow trains to Hanover.

STADTBahn: Lehrte Station (p. 11) to the N. of the terminal station. — TRAMWAYS (pp. 13-21; through Invaliden-Str. Nos. 10, 11): to Anhalt Station Nos. 14, 15, 21; to Görlitz Station No. 18; to Potsdam Station Nos. 13, 14, 15, 21, 23, 24; to Stettin Station Nos. 10, 11, 44, 45, 56.

4. *Stettin Station* (Pl. R, 24; p. 165), for Rostock, Stettin, and Danzig (viâ Stargard).

UNDERGROUND RAILWAY: Stettin Station (p. 13), 4 min. to the W. — TRAMWAYS (pp. 13-21; through Garten-Str. Nos. 9, 116, through Chaussée-Str. Nos. 25, 28, 29, 32): to Alexander-Platz Station Nos. 11, 68; to Anhalt Station No. 25; to Görlitz Station No. 9; to Friedrich-Str. Station Nos. 9, 25, 30, 32, 116; to Lehrte Station Nos. 11, 44, 45, 56; to Potsdam Station Nos. 25, 30, 51, 57, 151; to Silesian Station Nos. 1, 10; to Zoological Garden Station No. 30. — OMNIBUS (p. 21) No. 5 to Friedrich-Strasse and Potsdam Stations. NIGHT-OMNIBUSES to both, see p. 21.

5. *Görlitz Station* (Pl. G, 32; p. 169), for the Spreewald, Görlitz, and the Riesen-Gebirge or Giant Mts.

ELEVATED RAILWAY: Oranien-Strasse Station (p. 13) is 5 min. to the N.W. — TRAMWAYS (pp. 13-21; through Skalitzer Str. Nos. 82, 90, 93, through Reichenberger Str. No. 98): to Alexander-Platz Station Nos. 22, 46; to Anhalt Station Nos. 4, 93, 94; to Friedrich-Strasse Station Nos. 9, 18, 32, 116; to Lehrte Station Nos. 11, 18; to Potsdam Station Nos. 4, 91, 98; to Silesian Station Nos. 10, 22; to Stettin Station Nos. 9, 11; to Zoological Garden Station Nos. 82, 93, 98.

The following five STATIONS OF THE 'STADTBahn' (see p. 11) are also used for distant traffic to Königsberg, Posen, Breslau, Frankfurt-on-the-Main, Hanover, Bremen, and Cologne.

1. *Charlottenburg Station* (Pl. G, 4; p. 180).

TRAMWAYS (pp. 13-21): Nos. 8, 62, 81, 89; also (through Wilmersdorfer Str.) Nos. 5, 10, 44, and (through Kant-Str.) Nos. 33, 93.

2. *Zoological Garden Station* (Pl. G, R, 10).

UNDERGROUND RAILWAY STATION, see p. 12. — TRAMWAYS (pp. 13-21): Nos. 7, 64, 82, 93, 98, 164, D, F, J, P; also (viâ Auguste-Viktoria-Platz) Nos. 30, 31, 33, 76, 78, 81, 176, and (along Nürnberger Str.) No. 56. — OMNIBUS route E, viâ Auguste-Viktoria-Platz, to Potsdam Station and NIGHT-OMNIBUSES to Potsdam, Friedrich-Strasse, and Stettin Stations, see p. 21.

3. *Friedrich-Strasse Station* (Pl. R, 23; p. 146).

UNDERGROUND RAILWAY STATION, see p. 13. — TRAMWAYS (pp. 13-21) do not run directly past the station but along Dorotheen-Str. (Nos. 30, 75, 78), along Charlotten-Str. (No. 25), and along Universitäts-Str. (Nos. 9, 18, 32, 116): to Anhalt Station No. 25; to Blandenburg Gate Nos. 25, 30, 75, 78; to Dönhoff-Platz No. 18; to Gesundbrunnen Nos. 30, 116; to Görlitz Station Nos. 9, 18, 32, 116; to Moabit No. 18; to Potsdam Station Nos. 25, 30; to Stettin Station Nos. 9, 25, 30, 32, 116. — OMNIBUS (p. 21) No. 5 to Potsdam and Stettin Stations; NIGHT-OMNIBUSES, see p. 21.

4. *Alexander-Platz Station* (Pl. R, 26, 29; p. 152).

UNDERGROUND RAILWAY (p. 12; station to the E. in the square), connecting with Potsdam Station.—TRAMWAYS (pp. 13-21) from the station and the square (to the E.; from the square Nos. 3, 11, 22, 36, 37, 41, 46, 49, 68, 78, 168): to Anhalt Station Nos. 59, 62, 70, 73, 162; to Brandenburg Gate Nos. 75, 78; to Gendarmen-Markt Nos. 60, 61, 70, 73, 81; to Gesundbrunnen Nos. 36, 41, 168; to Görlitz Station Nos. 22, 46; to Hackescher Markt No. 78; to Halle Gate Nos. 64, 70, 73, 164; to Kreuzberg Nos. 36, 37, 41, 70, 73; to Moabit and Neues Tor No. 11; to Neukölln Nos. 11, 22, 46, 58, 65; to Schloss-Platz Nos. 60, 61, 70, 73, 80; to Stettin Station Nos. 11, 68.—OMNIBUS No. 8 to Potsdam Station, see p. 21.

5. *Silesian Station* (Pl. R, 31; p. 168), behind which, to the E., is the 'Wriezen Line' terminus for Königsberg (Neumark).

TRAMWAYS (pp. 13-21): No. 13; also Nos. 1, 3, 10, 13, 22, 46 (along Andreas-Str.) and Nos. 76, 176 (5 min. to the N., viâ Grüner Weg).

Tourist Agencies, where railway tickets also may be obtained: *Weltreisebureau Union* (agents for *Thos. Cook & Son*), Unter den Linden 22 (close to Friedrich-Strasse); *American Express Co.*, Charlotten-Str. 55; *American Service & Information Bureau*, Wilhelm-Str. 69 a; *Mitteuropäisches Reisebureau*, in conjunction with the *International Sleeping Car Co.*, Unter den Linden 57-58, where also is the enquiry-office of the *Swiss Federal Railways*; *Mitteuropäisches Reisebureau*, at the Potsdam Station (open 8-7, Sun. 9-12); *Reise- und Verkehrsbureau A. G.*, to the right of the Potsdam Station; *Hamburg-America Line*, Unter den Linden 8; *United States Lines* (also North German Lloyd Agency), Unter den Linden 1; *Mittelmeer Reisebureau* (for Italy), Unter den Linden 47; *Agency for Norway*, Unter den Linden 33; *Agency for Sweden*, Unter den Linden 22-23; *Verkehrsbureau Norden* (Danish State Railways), Unter den Linden 32; *Brasch & Rothenstein* (Netherland State Railways, Flushing Route), Unter den Linden 71; *Reisebureau Amerika* (A. Peters; Hook of Holland Route), Unter den Linden 14.—Railway tickets may be obtained also at the following stores: *A. Wertheim* (pp. 129, 152), *Warenhaus Tietz* (p. 127), *Kaufhaus des Westens* (p. 175), and at several of the first-class hotels (see below).—All the large steamship companies have offices in Berlin, most of them in Unter den Linden.

b. **Hotels. Hospices. Boarding Houses.**

For alphabetical lists, see Index. — List of streets, p. 233.

Information regarding accommodation at hotels, boarding-houses, and private lodgings is supplied at the Städtisches Verkehrsamt (municipal inquiry office), Dessauer Str. 1.

In the following list of **Hotels** (comp. p. v) mention is first made of the large establishments of the highest class, all of which are comfortably fitted up, with central heating, electric light, lifts, baths, and first-class restaurants (grill-room, bar). The hotels in or near the Linden (p. 51) and near Potsdamer Platz (p. 172) are the most conveniently situated for tourists. A third group is situated in

Auguste-Viktoria-Platz (Pl. G, 10) near the Zoological Garden.—Visitors are expected to take breakfast at the hotel; the other meals are paid for at the time, and the traveller is free to take them where he pleases.

Adlon* (Pl. a; R, 19; p. 52), Unter den Linden 1, in Pariser Platz, 300 R. (150 with baths), L. from midday, D. from 6 o'clock, with gardens, palm-court, railway-ticket and luggage offices.—Esplanade* (Pl. e; R, 19; p. 172), Bellevue-Str. 16-18a, near the Potsdam Station, 300 R. (200 with baths).—**Kaiserhof* (Atlantic; Pl. k; R, 22), Wilhelm-Platz, facing Mohren-Strasse, 250 R. (125 with baths).—**Bristol* (Pl. b; R, 19, 20), Unter den Linden 5-6, 300 R. (125 with baths), with garden.—**Continental* (Pl. c; R, 23), Neustädtische Kirch-Str. 6-7, near Friedrich-Strasse Station, 200 R. (80 with baths).—**Palast Hotel* (Pl. p; R, 19), Leipziger Platz 18-19, near the Potsdam Station, 150 R. (60 with baths).

OPPOSITE FRIEDRICH-STRASSE STATION. **Central* (Pl. h; R, 23), Friedrich-Str. 143-149, 500 R. (70 with baths), with railway-ticket and luggage offices.—NEAR THE ANHALT STATION. **Excelsior* (Pl. x; G, 19, 22; p. 173), Königsgrätzer Str. 112-113, 450 R. (100 with baths).—NEAR THE POTSDAM STATION. **Fürstenhof* (Pl. f; R, 19), Potsdamer Platz, 300 R. (100 with baths), with railway-ticket and luggage-offices.—IN CHARLOTTENBURG, at the Knie (Pl. R, 7): **Hotel am Tiergarten*, 80 R. (40 with baths).

Of the other hotels the following are probably the most satisfactory.

TO THE S. OF THE LINDEN. Friedrich-Str. 176-178, *Kaiser Hotel* (Pl. d; R, 22), 200 R. (16 with baths), well spoken of.—Krausen-Str. 1, *Weisses Haus*, 110 beds.

TO THE N. OF THE LINDEN. Near Friedrich-Strasse Station, besides the hotels mentioned above: **Russischer Hof* (Hotel Friedrichsbahnhof), Georgen-Str. 21-22, 200 R. (30 with baths), with wine-restaurant; *Coburg*, Georgen-Str. 23, 110 R. (30 with baths); No. 24, *Magdeburg*, 90 R. (6 with baths); *Atlas*, Friedrich-Str. 105, 35 R.; *Westfälischer Hof*, Neustädtische Kirch-Str. 13, 60 R.; *Schmidt's Hotel Berliner Hof*, Neustädtische Kirch-Str. 14, 60 R. (8 with baths), well spoken of.—In Dorotheen-Str.: No. 14, *Prinz Wilhelm*, 50 R. (10 with baths), with restaurant (see p. 7), good; Nos. 66-67, *Töpfer's Hotel Prinz Friedrich Karl*, 50 R. (30 with baths), with restaurant (see p. 7).—In Mittel-Str.: Nos. 12-13, *Stadt Riga*; Nos. 16-17, *Alexandra*, 100 R.; Nos. 21-22, *Stadt Kiel*, 47 R., well spoken of; No. 61, *Krische's Hotel Pavillon*, 25 R., no lift or central heating, well spoken of.—*National*, Shadow-Str. 1a, 32 R., no lift or central heating.

NEAR THE ANHALT STATION. **Excelsior*, see above.—*Habsburger Hof* (Fritz Otto), Askanischer Platz 1.—Anhalt-Str.: No. 9,

Stuttgarter Hof, 60 R. (6 with baths); No. 10, *Alemannia*, 66 R. (6 with baths).—Königgrätzer Str. 33, *Dessauer Hof*.

NEAR THE STETTIN STATION. Invaliden-Str.: Nos. 120-121, *Baltic*, 150 R. (20 with baths), good; Nos. 125-126, *Nordischer Hof & Phönix*, 86 R.; No. 115, *Nordland*, 120 R.

IN CHARLOTTENBURG Near the Zoological Garden, Kurfürsten-Damm 246-247, *Eden* (Pl. E; G, 10, 13; p. 175), 160 R. (100 with baths), with terrace, roof-garden, and café. — Near the Zoological Garden Station, Hardenberg-Str. 29, **Park* (Pl. q; G, 10), 50 R. (16 with baths).—Kant-Str. 165-166, *Hessler* (Pl. H; G, 10), 100 R. (50 with baths), with restaurant (see p. 7).—Kurfürsten-Damm 25, *Hotel am Zoo*, 100 R. (40 with baths).—Kurfürsten-Str. 105, *Kurfürsten-Hotel*, 60 R.—Near the Knie Underground Station (p. 12), March-Str. 4-5, *Grand Hotel*, 190 R.

Hôtels Garnis (breakfast supplied in all; some also with hot and cold cuisine). Dorotheen-Str. 17, *Europäischer Hof*, 110 R. —Neustädtische Kirch-Str. 10, *Elite* (Pl. t; R, 23), 55 R., well spoken of.—Kleine-Kirch-Gasse 2-3, *Linden*, 60 R.—Schiffbauerdamm 13, *Kosmos*, 20 R.—Charlotten-Str. 59, 3rd story (lift), corner of Gendarmen-Markt, *Eichberg* (family hotel), 18 R.—Markgrafen-Str. 47, corner of Gendarmen-Markt, *Markgrafenhof*, 60 R., good.—Friedrich-Str. 96, *Silesia*, 50 R.—Krausen-Str.: No. 11, *Nord, deutscher Hof*, 42 R.; Nos. 56-58, *Zum Grünen Baum*, 105 R., well spoken of.—Near the Anhalt Station: Königgrätzer Str. 111-*Bachaly*, 15 R.; No. 117a, *Preussischer Hof*, 50 R.; No. 21, *Askanischer Hof*, 50 R.; Nos. 25-26, *Deutscher Kaiser* (Hotel Deutschland), 70 R. (6 with baths), well spoken of; No. 32, *Union*, 50 R.; No. 38, corner of Möckern-Str., *Hollstein*, 55 R.—Motz-Str. 78, *Koschel*, 60 R.

Hospices ('Hospize'), especially recommended to ladies travelling alone; in some cases meals are not provided.—*Hospiz am Gendarmenmarkt*, Mohren-Str. 27-28, near Gendarmen-Markt, 96 R.—*Hospiz am Bahnhof Friedrichstrasse*, Albrecht-Str. 8, 115 R. (6 with baths).—*Hospiz im Zentrum Berlins*, Holzgarten-Str. 9-10, near Kur-Str., 60 R.—*Hospiz St. Michael*, Wilhelm-Str. 34, near Anhalt-Str., 54 R.—*Fröbel-Hospiz*, Wilhelm-Str. 10, 50 R.—*Christliches Hospiz*, Mittel-Str. 5-6, 70 R.—*Hospiz am Anhalter Bahnhof*, Königgrätzer Str. 104, 25 R.—*Hospiz am Askanischen Platz*, Königgrätzer Str. 110, 58 R.—*Hospiz des Nordens*, Borsig-Str. 5, near the Stettin Station, 60 R.—*Christliches Hospiz*, August-Str. 82, 70 R.—*Christliches Hospiz*, Schlüter-Str. 57 (Charlottenburg), 30 R.

Boarding Houses ('Pensionate'; usually managed by ladies; some provide lodging without board). The Association of Berlin Boarding House Proprietresses has an inquiry office on the 1st floor of the Café Josty, Bellevue-Str. 21-22.

UNTER DEN LINDEN: No. 29 (3rd floor), *Stern*, 7 R.; Nos. 62-63 (3rd floor), *Fritz*, 20 R.

TO THE S. OF THE LINDEN. Markgrafen-Str. 33, *Ludwig* (M. Schurgast), 16 R. — Französische Str. 21 (3rd and 4th floors), *Schultz-Vielhaack*, 17 R. — Tauben-Str. 8-9 (2nd and 3rd floors), *Stinde-Cranz*, 15 R. — Anhalt-Str. 12 (3rd floor), *von Brümmer*, 11 R.

TO THE N. OF THE LINDEN. Reichstagsufer 3, *von Saucken*, 21 R. — Luise-Str. 39 (1st floor), *Wagenknecht*. — Karl-Str. 39 (2nd floor), *Brandt*, 10 R. — Montbijou-Platz 10 (2nd floor), *Wallraff*, 14 R.

WEST SIDE OF THE TOWN, between the Tiergarten and the Elevated and Underground Railways: Margareten-Str. 7, *Welle*, 11 R. — Potsdamer Str. 50, *Daur*, 16 R. — Kleist-Str. 26, *Peters*. — Taubentzien-Str. 4, *Kosmann*, 15 R. — Von-der-Heydt-Str. 1 (2nd and 3rd floor), *Fink*, 22 R. — Friedrich-Wilhelm-Str. 4, *Krause*, 45 R. — Bayreuther Str.: No. 2, *Klein*, 12 R.; No. 44, *Mehring*, 10 R. — Luther-Str. 12, *D Uen*, 11 R.

IN THE KURFÜRSTEN-DAMM: No. 33a, *Kurfürsteneck*, 40 R.; No. 212, *Gretsel-Behr*, 16 R.; No. 225 (2nd floor), *Medenwaldt-Stubenrauch*, 22 R.; No. 226 (3rd floor), *Radloff & Rumland*, 19 R.

TO THE S. OF THE KURFÜRSTEN-DAMM. Kurfürsten-Str.: No. 97, *Kurfürstenheim*, 22 R.; No. 111 (1st floor), *Elsner*, 12 R. — Motz-Str.: No. 20 (3rd floor), *Lüttich*, 20 R.; No. 21 (3rd floor), *von Wurmb*, 9 R.; No. 39 (3rd floor), *Volhard*, 7 R.; No. 52 (1st floor), *Bergh*, 10 R. — Viktoria-Luise-Platz 10, *Kährn*, 25 R. — Luitpold-Str. 19, Schöneberg (2nd and 3rd floors), *von Lützow*, 16 R. — Prager Platz 4a, Wilmersdorf, *Pension Prager Platz*, 60 R. — Ranke-Str.: No. 26, *Korfu* (M. von Below), 18 R.; No. 35, *Windisch*, 11 R. — Augsburger Str.: No. 16, *Barbe*, 15 R.; No. 40 (2nd and 3rd floors), *Pension des Westens* (B. Liebenam), 14 R.; No. 47, *Stössinger*, 30 R. — Nürnberger Str. 25-26 (3rd floor), *von Lützow*, 10 R. — Bayreuther Str. 12 (1st floor), *Gössel*, 11 R. — Passauer Str. 5 (near Wittenberg-Platz), *de Bourdeaux*, 12 R. — Kaiser-Allée: No. 30, Wilmersdorf, *Fortuna*, 16 R. (3 with baths); No. 222, *Rinkel*, 22 R. — Uhland-Str. 90, Wilmersdorf (2nd floor), *Pecqueret* (A. von Schau), 14 R. — Fasanen-Str. 31, *Körber*, 15 R.

TO THE N. OF THE KURFÜRSTEN-DAMM. Grolmann-Str. 42-43, *Hoebel*. — Uhland-Str. 197, *Steinplatz*, 120 R. — Stein-Platz 2, *Bavaria* (M. von Schrader), 30 R. — Kant-Str. 18, *Bauer*, 24 R.; No. 159 (2nd and 3rd floors), *Zoo-Hof*, 10 R. — Bleibtreu-Str. 38-39 (2nd and 3rd floors), *Gansel*, 21 R.

IN THE GRUNEWALD (p. 191). Warnbrunner Str. 4, *Bismarck*, 26 R. — Hubertus-Allée 29, *Stemmler*, 14 R.

c. Restaurants.

For alphabetical list, see Index.—List of streets, p. 233.

Wine Restaurants. **Hotel Adlon* (p. 4); **Hotel Esplanade* (p. 4); **Hotel Kaiserhof* (p. 4); **Hotel Bristol* (p. 4); **Continental Hotel* (p. 4); **Central Hotel* (p. 4); **Borchardt*, Französische Str. 48; **Hiller*, Unter den Linden 62-63, N. side; **Mercedes-Palast* (formerly Dressel), Unter den Linden 50-51; **Ewest*, Behren-Str. 26a; **Kranzler* (see p. 10), Unter den Linden 25 (1st floor), S. side.—All these establishments are of the first class and may be visited by ladies. At most of them visitors may dine either 'à la carte' or 'table d'hôte'. Music at most of these restaurants in the evening. They are much frequented after the closing of the theatres.

Somewhat less pretentious are the following houses in Dorotheen-Strasse, which are frequented for luncheon; also beer. No. 14, **Prinz Wilhelm* (p. 4); Nos. 66-67, **Töpfer* (Hotel Prinz Friedrich-Karl, p. 4); No. 70, **Stadt Berlin*.

Wine-restaurants on a large scale: **Kempinski & Co.* (p. 128), Leipziger Str. 25, much frequented; **Rheingold* (p. 172), Bellevue-Str. 19-20, near the Potsdam Station (with beer restaurant, Potsdamer Str. 3); **Traube*, Leipziger Str. 117-118. The following must also be mentioned: **Horchner*, Luther-Str. 21; **Peltzer-Grill*, Neue Wilhelm-Str. 5; **Regina-Palast*, Kurfürsten-Damm 10.

Next follow: Unter den Linden 30 (S. side), **Habel* (p. 52), an old-fashioned house, much frequented for luncheon.—To the N. of the Linden, Friedrich-Str. 109, **Eggebrecht*; Dorotheen-Str. 31, **Zum Schwarzen Ferkel*.—To the S. of the Linden: Charlotten-Str. 49, near Gendarmen-Markt, **Lutter* (p. 127), an old-established firm; Französische Str. 17-18, **Gebrüder Cramer* (formerly L. Mitscher), Moselle wines; Jäger-Str. 5, **Haussmann*, Rhenish cuisine, Moselle wines.—Kronen-Str. 21, **Höhn's Oyster Saloon*.—Krausen-Str. 41, corner of Dönhoff-Platz, **A. Franke*.—König-Str. 40, **Mitscher & Caspary*, Rhine and Moselle wines.—Potsdamer Str. 139, **Huth & Sohn*; Bülow-Str. 19, **Steinert & Hansen*.

In Charlottenburg: Nollendorf-Platz 1, **Trierischer Winzerverein*.—Kurfürsten-Damm 24, **Georg Meyer* (oysters).—Kant-Str.: Nos. 165-166, **Hessler* (first class, also beer; see p. 5); No. 8, **Trarbach Nachfolger*.—Hardenberg-Str. 15, **Hellwig & Sohn*.

SUMMER RESORTS: **Zoological Garden Restaurant* (p. 179).—**Restaurant Hundekehle* (p. 192).

FOREIGN RESTAURANTS: **Olivier*, Motz-Str. 15, **Eremitage*, corner of Martin-Luther-Str. and Speyerer Strasse, **Förster*, Motz-

Str. 22 (these three Russian).— *The Biltmore* (American), Königin-Augusta-Str. 19.

SPANISH AND PORTUGUESE WINES. *The Continental Bodega Company*, Alexander-Str. 71.

LIQUEURS. *Mampe*, Kurfürsten-Damm 14-15, Friedrich-Str. 185 & 169, Nürnberger Str. 14-15.— *C. S. Gerold*, Friedrich-Str. 175, Kurfürsten-Damm 235, etc.— *Fürstenhof-Cognac*, Friedrich-Str. 60.— *Cognac-Probierstube Habel* (comp. p. 7), Unter den Linden 30.— *Kahlbaums Likörstuben*, Dorotheen-Str. 72 (corner of Friedrich-Str.), Nollendorf-Platz 9, Kurfürsten-Damm 21, etc.

Beer Restaurants. The following are restaurants where Bavarian, Pilsen (Bohemian), or locally brewed beer, with meals 'à la carte' or 'table d'hôte' may be obtained. Some of these establishments are very handsomely fitted up, and most of them may be visited by ladies, though smoking is generally permitted.

UNTER DEN LINDEN: No. 44 (N. side), **Linden-Restaurant*, with wine-restaurant.

S. OF THE LINDEN. Behren-Str. 23-24, **Siechen* (Nuremberg beer).— Friedrich-Str.: No. 71, corner of Tauben-Str., **Patzenhofer*; No. 165, corner of Behren-Str., **Pschorrbräu*; No. 172, **Sedlmayr 'Zum Spaten'*.— Charlotten-Str. 50-51, **Löwenbräu*; Französische Str. 51, **Pschorrbräu*.— Jäger-Str. 14, **Künstlerklaus* (K. Stallmann).— Krausen-Str. 64, *Zum Klaussner*.— Belle-Alliance-Str. 89, *Wahlstatt*.

OUTSIDE THE POTSDAM GATE. In Potsdamer Platz: *Leipziger Hof* (in the Hotel Fürstenhof, p. 4).— Potsdamer Str. 124, by the bridge, *Grosser Kurfürst* (with wine-restaurant).— Nollendorf-Platz: No. 3, *Rotes Haus*; No. 9, *Münchener Löwenbräu*.

N. OF THE LINDEN. Mittel-Str.: Nos. 16-17, *Saalburg*; No. 58, corner of Friedrich-Str., 1st floor, *Krziwanek*, Austrian cuisine.— Friedrich-Str.: No. 100, *Tucherbräu*; No. 105, *Atlas* (p. 4); Nos. 143-149, **Zum Heidelberger*, in the Central Hotel (p. 4).— Neue Wilhelm-Str. 8, *Lauer* (with wine-restaurant).— Luisen-Str. 46, *Schünemann*.— Chaussée-Str. 22, corner of Invaliden-Str., *Zum Schultheiss*.— Alt-Moabit 138, near the Exhibition Park, *Printz*.

IN THE OLD TOWN. In the Rathaus: **Ratskeller* (p. 152), also wine-room.— Brüder-Str. 40, near Schloss-Platz, *Laurentzsch*.— Alexander-Platz: *Zum Prälaten*, in the arches of the Stadtbahn.— Alexander-Str. 26, *K. Janz*.

EAST SIDE OF THE TOWN. *Alhambra*, Andreas-Str. 6, in the arches of the Stadtbahn.

IN THE TIERGARTEN. *Die Zelte* (Pl. R, 17; comp. p. 177), *Charlottenhof* (Pl. R, 10, 13; p. 178), near the Charlottenburger Chaussée, *Tiergartenhof*, near the Tiergarten Station (Pl. R, 10), all with gardens.— IN CHARLOTTENBURG. *Pschorrhaus*, Auguste-Viktoria-Platz, good; *Motivhaus*, Hardenberg-Str. 6, with wine-rooms; *Rats-*

keller, in the Rathaus (p. 183); also the restaurants at the *Theater des Westens* (p. 182), the *Deutsches Opernhaus* (p. 183) and the *Schiller-Theater* (p. 183).

Light luncheons may be obtained quickly and cheaply at *Aschinger's Bierquellen*, Friedrich-Str. 97 and 191, Alexander-Platz, Potsdamer Platz (Hotel Fürstenhof), Leipziger Str. 60-61 (Spittelmarkt), Potsdamer Str. 101-2, etc.

WEISS-BIER, the old beverage of the Berlin citizen: *Landré's Weissbierstuben* ('Weisses Meer'; closed on Sundays in summer), Friedrich-Str. 83, to the S. near the Linden.

VEGETARIAN RESTAURANTS. *Behnke*, Friedrich-Str. 151; *Kämmerer*, Kronen-Str. 47, 1st floor; *Pomona*, Mauer-Str. 66-67.

Beer Gardens (belonging to breweries), situated on the outskirts of the town, in many of which bands play in summer. S. SIDE: *Zum Schultheiss am Kreuzberg* (Pl. G, 21; p. 172), to the E. of the monument; *Zum Patzenhofer* (Bock-Brauerei; Pl. G, 24), Fidicin-Str. 2-3; *Habel* (Pl. G, 24), Bergmann-Str. 5-7. — S.E. SIDE: in the Hasenheide (Pl. G, 30), Nos. 32-38, *Berliner Kindl* (late Happoldt); Nos. 22-31, *Schultheiss-Patzenhofer* (Union); Nos. 108-114, *Bergschloss* (Neue Welt). — N.E. SIDE: *Aktien-Brauerei Friedrichshain* (Pl. R, 33), Am Friedrichshain 16-23; *Schultheiss-Patzenhofer* (Pl. R, 35), Landsberger Allée 24-27; *Böhmisches Brauhaus* (Pl. R, 32), Landsberger Allée 11-13. — N. SIDE: *Pfefferberg* (*Schultheiss*; Pl. R, 27), Schönhauser Allée 176; *Schultheiss* (Pl. B, 30), Schönhauser Allée 36-39; *Zum Patzenhofer* (Pl. B, 21), Chaussee-Str. 64. — N.W. SIDE: *Zum Patzenhofer* (Pl. R, 15), Strom-Str. 11-17. — W. SIDE: *Schöneberger Schloss-Brauerei* (Pl. G, 15), see p. 175.

d. Cafés. 'Dielen'. Confectioners.

Cafés. In the centre of the city, *Bauer* (Pl. R, 23; p. 52), Unter den Linden 26, corner of Friedrich-Str.; opposite, Unter den Linden 46, *Victoria-Café*; *Josty*, Bellevue-Str. 21-22, with terrace (p. 172), *Café Fürstenhof* (in the Hotel Fürstenhof, p. 4), *Vaterland* (p. 173), Königgrätzer Str. 15-16, *Palast-Café*, in the Palast-Hotel (p. 4), *Bellevue-Konditorei*, these last five in Potsdamer Platz. — Friedrich-Strasse: Nos. 143-149, *Café Central-Hotel* (p. 4); Nos. 176-177, *Kaiser-Café*; Nos. 41-42, corner of Koch-Str., *Café Friedrichshof*. — Potsdamer Str. 28, *Café Austria*. — In Nollendorf-Platz, near the theatre: *Café Woerz* (billiards). — AT CHARLOTTENBURG. In Kurfürsten-Damm: No. 12, *Englisches Café*; No. 70, *Café Kurfürstendamm*; No. 193, *Café Palmenhaus*. — Hardenberg-Str.: No. 2, *Café Hardenberg*; No. 27a, *Café Corso*. — Luisen-Platz 5a-5b, *Luisen-Café*. — At Wilmersdorf: Kaiser-Allée 201 (near the Stadthaus), *Café Josty*. — At Moabit: Turm-Str. 7-8 (near the Criminal Court), *Café Tiergarten*.

'**Dielen**' (dancing, etc.; not open before 4 p.m.). *Tonndorf*, Unter den Linden 56; *Imperator*, Friedrich-Str. 67; *Traube*, Leipziger Str. 117-118 (p. 7), etc.

Confectioners. Payment is usually made at the cashier's desk; smoking allowed in special smoking rooms only. *Kranzler*, Unter den Linden 25, S. side, corner of Friedrich-Str. (well-known; restaurant, p. 7); *Schloss-Konditorei*, Unter den Linden 39; *Hillbrich*, Leipziger Str. 24; *Steidel*, Leipziger Str. 68; *Schilling*, Friedrich-Str. 209, corner of Koch-Str., and Kurfürsten-Damm 234; *Telschow*, Potsdamer Str. 141, Leipziger Str. 8, and Joachimsthaler Str. 1 (Zoological Garden Station); *Bellevue*, Potsdamer Platz; *Aschinger*, Potsdamer Platz (in the Hotel Fürstenhof, p. 4), Friedrich-Str. 79a & 151, Leipziger Str. 60-61, Potsdamer Str. 101-102, etc.; *Miericke*, Ranke-Str. 35; *Wolter*, Bismarck-Str. 114 (Charlottenburg); *Lagergren*, Schloss-Platz 3 (frequented by Scandinavians); *Gumpert*, König-Str. 22-24. — The tea-rooms in the stores mentioned on p. 28 are chiefly frequented by ladies.

e. Cabs.

The cab-radius under the control of the Berlin Police comprises, to the N. Pankow, to the E. Friedrichsfelde, to the S. Britz and Friedenau, to the W. the district of Grunewald. — Complaints should be addressed to the Verkehrsstelle of the Polizei Präsidium, Charlottenburg, Kaiserdamm 1 (ground-floor, left). — Lost Property Offices, see p. 24.

TARIFF. Within the cab-radius. Original fare: 1-5 persons, 400 metres 70 pf., for every additional 200 metres 10 pf. This rate is multiplied by a figure which varies in accordance with the fluctuation of the mark. Cyclonette-cabs (three-wheeled motor-cabs) are 25% cheaper

Outside the cab-radius a separate arrangement must be made.

An extra charge is made for ordering in advance. — *Luggage*: 10 kg. inside the cab free, more than 10 kg. charged according to weight. Luggage over 100 kg. must be taken in a luggage-cab (specially constructed roof; fares as above).

f. Stadtbahn and Ringbahn. Electric Elevated and Underground Railway.

Comp. Plans opposite the title-page and at p. 11, and the Map at p. 185.

The **Stadtbahn** (*City Railway*), constructed in 1874-82, stretches through the N. half of the inner city from Charlottenburg on the W. to Stralau-Rummelsburg on the E. It is connected with the **Ringbahn**, dating from 1867-77, which runs through the N. suburbs and makes a wide sweep round the S. portion of the city. Trains run on the Stadtbahn from 4.30 a.m. till 1 a.m. at intervals of 2½-5 minutes, on the Ringbahn every 6-15 minutes. There are only two classes, second and third; fares vary in accordance with the fluctuation of the mark. No time should be lost in taking seats, as the stoppages are extremely brief. Notice-boards indicate the point

at which second-class carriages come to a stand, the name of the station, and the direction in which the trains run. During the 'rush hours', even the second-class carriages of both railways when within the town are apt to be overcrowded.

The STADTBahn (8 miles) has four lines of rails, of which the two northmost are used for the intramural traffic, while the two southmost are traversed by main-line trains (see p. 2; special entrances). All four tracks are used by the suburban trains. The stations are (from W. to E.): *Charlottenburg* (Pl. G, 4; p. 2), *Savigny-Platz* (Pl. G, 7), *Zoologischer Garten* (Pl. G, R, 10; p. 2), *Tiergarten* (Pl. R, 10), *Bellevue* (Pl. R, 14), *Lehrter Bahnhof* (Pl. R, 18, 21), *Friedrich-Strasse* (Pl. R, 23; p. 2), *Börse* (Pl. R, 26), *Alexander-Platz* (Pl. R, 26; p. 3), *Jannowitz-Brücke* (Pl. R, 28), *Schlesischer Bahnhof* (Pl. R, 31; p. 3), *Warschauer Strasse* (Pl. G, 34; Elevated Station, p. 13), and *Stralau-Rummelsburg* (Pl. G, 37, 40). Stadtbahn passengers change for the Ringbahn in the E. at Stralau-Rummelsburg (for some trains more conveniently at Trep-tow); in the W. there are connections every 10 min. from Charlotten-burg for Halensee and Westend.

The RINGBAHN (24 miles) trains start and end at the *Potsdam Ring Station* (Pl. G, 19; p. 173). Passengers crossing from E. to W. or from W. to E. change at *Schöneberg* (Pl. G, 18; p. 175). Stations: *Schöneberg*, *Pape-Strasse*, *Tempelhof* (p. 172), *Hermann-Strasse*, *Neukölln*, *Kaiser-Friedrich-Strasse* (p. 171), *Trep-tow* (Pl. G, 38; p. 170), *Stralau-Rummelsburg* (Pl. G, 40; see above), *Frankfurter Allée* (Pl. R, 40; comp. p. 168), *Zentral-Vieh-hof* (Pl. R, 38; p. 167), *Landsberger Allée* (Pl. R, 39), *Weissensee* (Pl. B, 33, 36; p. 167), *Prenzlauer Allée* (Pl. B, 32), *Schönhauser Allée* (Pl. B, 29; Nordring Elevated Station, p. 12), *Gesundbrunnen* (Pl. B, 23; p. 166), *Wedding* (Pl. B, 17, 20; p. 165; Underground Station, p. 13), *Putlitz-Strasse* (Pl. B, 15; p. 165), *Beussel-Strasse* (Pl. B, 12; p. 165), *Jungfernheide* (Pl. R, 3), *Westend* (Pl. R, 2; p. 184), *Witzleben* (Pl. R, 1; see p. 184), *Halensee* (Pl. G, 2; see above and p. 191), *Hohenzollern-Damm* (Pl. G, 6), *Schmargendorf* (Pl. S, B, C1; Underground Station, Heidelberger Platz, p. 13), *Wilmersdorf-Friedenau* (Pl. S, D 1; pp. 176, 193), *Ebers-Strasse* (Pl. S; E, 1; comp. p. 13), *Schöneberg*.

SUBURBAN TRAINS ON THE STADTBahn. On the S. tracks the trains run (from the terminal stations) eastwards to *Strausberg* (p. 215), with a junction for *Rüdersdorf* (p. 189); westwards to *Spandau-West* (p. 185). — On the N. tracks they run (from all stations) eastwards to *Nieder-Schöne-weide-Johan-nisthal* (junction for *Spindlersfeld*, p. 188), or farther on to *Grünau* (p. 190; junction for *Königs-Wusterhausen*, p. 191); to *Friedrichshagen* or, farther on, to *Erkner* (p. 189; junction for *Fürstenwalde*); viâ *Lichtenberg* (p. 167) to *Kaulsdorf*; westwards to *Grünwald* (p. 191), and beyond (most trains) to *Potsdam* (p. 197) or (some trains) *Stahnsdorf-Friedhof*. — From Char-lottenburg Station (Pl. G, 4) viâ Wannsee (see p. 12) to Beelitz-Heil-stätten. — From Wilmersdorf-Friedenau Station (near Pl. G, 12; week-days)

viâ *Neukölln* to *Niederschönevide-Johannisthal* or, farther, to *Grünau* (see p. 11). — From the Potsdam Station (Main Station; Pl. G, 19) not stopping at intermediate stations viâ *Neu-Babelsberg* and *Potsdam to Charlottenhof, Wildpark*, and *Werder* (see p. 197). — From the Wannsee Station (behind the Potsdam Main Station to the right) viâ all stations to *Zehlendorf-Mitte*, *Wannsee*, or *Potsdam* (see pp. 193-196). — From the Potsdam Ring Station (behind the Main Station to the left) to *Lichterfelde-Ost* (p. 195; electrically driven) and *Zossen*. — From Stettin Suburban Station (adjoining the Main Station to the left; Pl. R, 24) viâ *Tegel* (p. 187) to *Velten* (p. 213); to *Hermsdorf* or, farther, to *Oranienburg* (p. 214); and to *Bernau* (p. 210). — From the Lehrte Station (Pl. R, 18, 21): viâ *Fürstenbrunn* (p. 185) to *Spandau-West* (see p. 11), or farther to *Nauen* (p. 186) or to *Wustermark* (pp. 185, 186). — From the Görlitz Station (Pl. G, 32) to *Grünau* or, beyond, to *Königs-Wusterhausen* (see p. 11).

Tickets by suburban trains are cheaper than tickets to the same place by main-line trains. On afternoons in summer the suburban trains are usually overcrowded, and on Sunday evenings it is almost impossible to find a seat at intermediate stations in trains returning to the capital.

The **Electric Elevated and Underground Railway** was constructed in 1896-1902 by Siemens & Halske (p. 185) and extended in 1907-8 and 1912-23. The sections from *Warschauer Brücke* to *Nollendorf-Platz* and from *Danziger Str.* to the *Nordring* are elevated; that between *Breitenbach-Platz* and *Thiel-Platz* (*Dahlem*) is in a cutting. The remainder is underground. The regulations are similar to those of the *Stadtbahn*. There are two classes, second and third; fares vary in accordance with the fluctuation of the mark; special through-tickets are issued for combined train and tram journeys. Trains run between *Alexander-Platz* and *Wittenberg-Platz* every 5, on other portions every 10-20 minutes. On Sundays and, during the 'rush hours', on week-days the trains are extremely crowded.

1. **NORDRING TO WITTENBERG-PLATZ.** Stations: *Nordring* (Pl. B, 29; for *Schönhauser Allée Ring Station*, p. 11), *Danziger Strasse* (Pl. B, 29, 30), *Senefelder-Platz* (Pl. R, 30; p. 167), *Schönhauser Tor* (Pl. R, 27), *Alexander-Platz* (Pl. R, 29; *Stadtbahn Station*, p. 11), *Kloster-Strasse* (Pl. R, 26, 29; p. 156), *Insel-Brücke* (Pl. R, 25; p. 154), *Spittel-Markt* (Pl. R, 25; entrance also in front of *Spindlershof*, comp. p. 159), *Hausvogtei-Platz* (Pl. R, 22; comp. p. 160), *Leipziger Strasse* (Pl. R, 22; entrance from *Mohren-Str.* and from *Gendarmen-Markt*, comp. p. 126 and Line 7), *Kaiserhof* (Pl. R, 22; entrance also from *Wilhelm-Str.*; comp. p. 130), *Potsdamer Platz* (Pl. R, 19; entrance from *Leipziger Platz* and facing the Potsdam Station; comp. pp. 130, 172), *Gleisdreieck* (Pl. G, 19; junction with Line 2), *Bülów-Strasse* (Pl. G, 17; p. 174), *Nollendorf-Platz* (Pl. G, 13; junction with Line 3; p. 175), *Wittenberg-Platz* (Pl. G, 13; junction with Line 5). From here the trains run, some viâ *Zoological Garden* (Pl. G, 10; near the *Stadtbahn Station*, p. 11), *Knie* (Pl. R, 7; comp. p. 183), *Bismarck-Strasse* (Pl. R, 4; junction with Line 6) to *Wilhelm-Platz* (Pl. R, 5) in *Charlottenburg*; others over the *Wilmerdorf* section to *Fehrbelliner Platz* (comp. Line 4).

2. GLEISDREIECK TO WARSCHAUER BRÜCKE: *Gleisdreieck* (Pl. G, 19; upper platform; comp. Line 1), *Möckern-Brücke* (Pl. G, 19, 20), *Hallesches Tor* (Pl. G, 23; p. 170), *Prinzen-Strasse* (Pl. G, 26), *Kottbuser Tor* (Pl. G, 28, 29), *Oranien-Strasse* (Pl. G, 31, 32; Görlitz Station, p. 2), *Schlesisches Tor* (Pl. G, 34; p. 169), *Stralauer Tor* (Pl. G, 34), *Warschauer Brücke* (Pl. G, 34; for Warschauer Strasse Stadtbahn Station, p. 11).

3. NOLLENDORF-PLATZ TO HAUPT-STRASSE (Schöneberg Line): *Nollendorf-Platz* (Pl. G, 13; comp. Line 1), *Viktoria-Luise-Platz* (Pl. G, 11, 14), *Bayerischer Platz* (Pl. G, 12), *Stadtpark* (Pl. G, 12; p. 176), *Haupt-Strasse* (Pl. S, E 1; for Ebers-Strasse Ring Station, p. 11). Comp. p. 175.

4. WITTENBERG-PLATZ TO THIEL-PLATZ (Wilmersdorf-Dahlem Line; direct trains from Line 1 run to Fehrbelliner Platz only, see p. 12): *Wittenberg-Platz* (Pl. G, 13; comp. Lines 1 and 5), *Nürnberg-Platz* (Pl. G, 11), *Hohenzollern-Platz* (Pl. G, 8), *Fehrbelliner Platz* (Pl. G, 8, 9), *Heidelberger Platz* (Pl. S, B, C 1; for Schmargendorf Ring Station, p. 11), *Rüdesheimer Platz* (Pl. S; C, 2), *Breitenbach-Platz* (Pl. S; B, 3), *Podbielski-Allée* (Pl. S; A, 3), *Dahlem-Dorf* (Pl. S; A, 4), *Thiel-Platz* (Pl. S; A, 4). Comp. pp. 176, 193.

5. WITTENBERG-PLATZ (Pl. G, 13; comp. Lines 1 and 4) to UHLAND-STRASSE (Kurfürsten-Damm; Pl. G, 7).

6. BISMARCK-STRASSE TO REICHSKANZLER-PLATZ (Westend Line): *Bismarck-Str.* (Pl. R, 4; comp. Line 1), *Sophie-Charlotte-Platz* (Pl. R, 1), *Kaiserdamm* (Pl. R, 1), *Reichskanzler-Platz* (Pl. W; E, 3); some of the trains go on to *Neu-Westend* (Pl. W, D 2; p. 184) and the *Stadium Station* (Pl. W, B 2; p. 192).

7. SEE-STRASSE TO HALLESCHES TOR ('Nord-Süd Bahn'; opened in March, 1923): *See-Strasse* (Müller-Strasse; Pl. B, 14), *Leopold-Platz* (Pl. B, 17), *Wedding* (Pl. B, 17; subway to Wedding Ring Station, p. 11), *Reinickendorfer Strasse* (Pl. B, 18, 21), *Schwartzkopff-Strasse* (Pl. B, 21), *Stettin Station* (Pl. R, 21, 24; near Stettin terminal station, p. 2), *Oranienburger Tor* (Pl. R, 24), *Friedrich-Strasse* (Pl. R, 23; subway to Friedrich-Strasse Stadtbahn Station, p. 2), *Französische Strasse* (Pl. R, 22), *Leipziger Strasse* (Pl. R, 22; comp. Line 1), *Koch-Strasse* (Pl. G, 22), *Hallesches Tor* (Pl. G, 23; subway to Hallesches Tor Elevated Station, Line 2). Continuation to Kaiser-Friedrich-Platz (Pl. G, 27) under construction.

g. Electric Tramways.

The various lines are numbered or distinguished by large initials. The numbers and letters shown in the list correspond with these official numbers. Owing to the financial crisis of August, 1923, the service has

been considerably curtailed. The fluctuation of the mark has rendered it impossible to mention the fares. Bulky articles (admitted on the fore-platform only) must be paid for at passenger rates. — The last cars leave the inner town at 1.45 a.m.

Suburban tramways: Spandau, see p. 185; Köpenick, see p. 188; South-Western district, see pp. 193, 194.

The lines radiating from the chief points of intersection will be found specially mentioned in our description of the city.

1. **STADT-RING:** Rosenthaler Platz, Friedrichshain, Landsberger Platz, Andreas-Str. (Silesian Station), Moritz-Platz, Hallesches Tor, Anhalt Station, Potsdam Station, Brandenburger Tor, Marschall-Brücke, Oranienburger Tor, Stettin Station, Rosenthaler Platz.
3. **GROSSER RING:** Rosenthaler Platz, Alexander-Platz, Andreas-Str. (Silesian Station), Kottbuser Platz, Gneisenau-Str., Yorck-Strasse Station, Winterfeldt-Platz, Nollendorf-Platz, Lützow-Platz, Hansa-Platz, Moabit, Wedding Station, Garten-Platz, Rosenthaler Platz.
4. **EAST-WEST RING:** Hallesches Tor, Anhalt Station, Potsdam Station, Lützow-Platz, Grosser Stern, Gotzkowski-Brücke, Putilitz-Str. Station, Virchow Krankenhaus, Wedding-Platz, Humboldthain, Friedrichshain, Warschauer Str. Station, Görlitz Station, Hermann-Platz, Urban-Str., Hallesches Tor.
5. **GERICHTS-RING:** Rosenthaler Platz, Börse Station, Rathaus, Ross-Str., Oranien-Platz, Kottbuser Platz, Hasenheide, Yorck-Strasse Station, Winterfeldt-Platz, Wilmersdorf, Charlottenburg Station, Wedding Station, Gesundbrunnen, Rosenthaler Platz.
6. **SOUTH RING:** Neukölln Station, Hallesches Tor, Katzbach-Str. (Kreuzberg), Schöneberg Station, Ebers-Str. Station, Pape-Str. Station, Tempelhof, Britz, Neukölln Station.
7. **WEST RING:** Nollendorf-Platz, Grossgörschen-Str. Station, Grunewald-Str., Wilmersdorf, Zoological Garden Station, Nollendorf-Platz.
8. **GRUNEWALD RING:** Charlottenburg Palace, Moabit, Wedding Station, Gesundbrunnen Station, Rosenthaler Platz, Börse, Rathaus, Molken-Markt, Spittel-Markt, Dönhoff-Platz, Potsdam Station, Nollendorf-Platz, Prager Platz, Wilmersdorf, Schmargendorf, Grunewald, Halensee Station, Charlottenburg Station, Charlottenburg Palace.
9. **EAST RING:** Hermann-Platz, Hallesches Tor, Markgrafen-Str., Linden-Tunnel, Universität-Str. (Friedrich-Str. Station), Ebertsbrücke, Garten-Str. (Stettin Station), Bernauer Str., Danziger Str., Friedrichshain, Warschauer Brücke Station, Görlitz Station, Hermann-Platz.
10. **RING GROSS-BERLIN:** Charlottenburg Palace and Station, Wilmersdorf, Kleist-Park, Yorck-Str. Station, Hermann-Platz, Gör-

- litz Station, Bethanien, Andreas-Str. (Silesian Station), Friedrichshain, Weissensee, Zions-Kirche, Stettin Station, Neues Tor, Lehrte Station, Moabit, Charlottenburg Palace.
11. *Neukölln Station* (beyond Pl. G, 33) to *Moabit* (Wiebe-Str.; Pl. R, 9): viâ Treptow Station, Oranien-Platz, Jannowitz-Brücke Station, Alexander-Platz, Rosenthaler Platz, Stettin Station, Lehrte Station.
 13. *Stralau* (Pl. G, 41) to *Moabit* (Gotzkowski-Str.; Pl. R, 12): viâ Silesian Station, Jannowitz-Brücke Station, Köpenicker Str., Spittel-Markt, Dönhoff-Platz, Potsdam Station, Brandenburger Tor, Lehrte Station.
 14. *Plötzensee* (Pl. B, 12) to *Friesen-Strasse* (Pl. G, 24): viâ Turm-Strasse, Lehrte Station, Neues Tor, Brandenburger Tor, Potsdam Station, Anhalt Station, Hallesches Tor.
 15. *Neukölln* (Hertha-Str., some from Neuer Gemeinde-Friedhof; beyond Pl. G, 33) to *Virchow Krankenhaus* (Pl. B, 14, 15): viâ Neukölln Station, Hallesches Tor, Anhalt Station, Potsdam Station, Brandenburger Tor, Lehrte Station, Putlitz-Str. Station.
 16. *Französische Strasse* (Pl. R, 22) to *Treptow* (Rathaus; Pl. G, 42): viâ Charlotten-Str. (return viâ Krausen-Str. and Mauer-Str.), Görlitz Station, Grätz-Str.; week-days only. — 116. *Treptow* (Grätz-Str.; Pl. G, 35, 36) to *Buchholz* (beyond Pl. B, 28): viâ Görlitz Station, Ritter-Str., Markgrafen-Str., Linden-Tunnel, Georgen-Str. (Friedrich-Str. Station), Eberts-Brücke, Garten-Str. (Stettin Station), Humboldthain, Gesundbrunnen, Pankow.
 17. *Reinickendorf* (beyond Pl. B, 16) to *Moabit* (Gotzkowski-Str.; Pl. R, 12): viâ Gesundbrunnen Station, Börse, Rathaus, Molken-Markt, Dönhoff-Platz, Potsdam Station, Lützow-Platz, and Hansa-Platz.
 18. *Görlitz Station* (Pl. G, 32) to *Siemens-Stadt* (beyond Pl. B, 3): viâ Moritz-Platz, Dönhoff-Platz, Linden-Tunnel, Universität-Str. (Friedrich-Str. Station), Eberts-Brücke, Karl-Str., Lehrte Station, Jungfernheide Station.
 21. *Britz* (beyond Pl. G, 30) to *Moabit* (Wilhelmshavener Str.; Pl. R, 12), viâ Hermann-Str. Station, Hallesches Tor and as in No. 15, finally viâ Turm-Str.
 22. *Neukölln* (Köllnische Allée; beyond Pl. G, 33) to *Tegel* (beyond Pl. B, 10): viâ Görlitz Station, Bethanien, Andreas-Str. (Silesian Station), Alexander-Platz, Rosenthaler Platz, Wedding Station, Reinickendorf-West.
 23. *Leipziger Platz* (Pl. R, 19) to *Niederschönhausen* (beyond Pl. B, 28): viâ Brandenburger Tor, Lehrte Station, Moabit, Wedding Station, Gesundbrunnen, Schönholz Station.

24. *Dahlem* (Pl. S; A, 4) to *Reinickendorf-West* (beyond Pl. B, 10): viâ Steglitz, Friedenau, Kaiser-Wilhelm-Platz in Schöneberg, Potsdamer Str., Potsdam Station, Brandenburger Tor, Lehrte Station, Moabit, Wedding Station, Müller-Str.
25. *Anhalt Station* (Pl. G, 19) to *Tegelort* or *Heiligensee* (beyond Pl. B, 10): viâ Potsdam Station, Brandenburger Tor, Georgenstr. (Friedrich-Str. Station), Eberts-Brücke, Chaussée-Str. (Stettin Station), Wedding Station, Reinickendorf-West, and Tegel.
27. *Neukölln Station* (beyond Pl. G, 33) to *Swinemünder Strasse* (Ramler-Str.; Pl. B, 23): viâ Kottbuser Platz, Oranien-Platz, Mühlendamm, Rathaus, Börse Station, Rosenthaler Platz; until 8 p.m.
28. *Britz* (beyond Pl. G, 30; every 30-60 min. from Buckow) to *Wittenau Station* (Nordbahn; beyond Pl. B, 10): viâ Hermann-Str. Station, Kottbuser Platz, Moritz-Platz, Jannowitz-Brücke Station, Rathaus, Börse Station, Chaussée-Str. (Stettin Station), Wedding Station, Müller-Str. (See-Str.), Reinickendorf-West, and Dalldorf Lunatic Asylum.
29. *Hermann-Strasse Station* (beyond Pl. G, 30) to *See-Strasse* (Virchow Krankenhaus; Pl. B, 14), as in No. 28.
30. *Grunewald* (Bismarck-Platz; Pl. Grun., 44) to *Niederschönhausen* (beyond Pl. B, 28): viâ Halensee Station, Auguste-Viktoria-Platz (Zoological Garden Station), Nollendorf-Platz, Potsdam Station, Brandenburger Tor, Dorotheen-Str. (Friedrich-Strasse Station), Eberts Brücke, Garten-Str. (Stettin Station), Humboldthain, Gesundbrunnen, Pankow; from Niederschönhausen every 30 min. to *Rosenthal Station*.
31. *Halensee Station* (Pl. G, 2) to *Neukölln Station* (beyond Pl. G, 33): viâ Auguste-Viktoria-Platz (Zoological Garden Station), Nollendorf-Platz, Yorck-Str. Station, Hallesches Tor.
32. *Görlitz Station* (Pl. G, 32) to *Reinickendorf* (beyond Pl. B, 16): viâ Oranien-Platz, Schloss-Platz, Linden-Tunnel, Universität-Str. (Friedrich-Str. Station), Eberts-Brücke, Chaussée-Str. (Stettin Station), and Wedding Station.
33. *Charlottenburg* (Witzleben Station; Pl. G, 1) to *Weissensee* (Palace; Pl. B, 37): viâ Kant-Str., Auguste-Viktoria-Platz (Zool. Garden Station), Nollendorf-Platz, Potsdam Station, Dönhoff-Platz, Spittel-Markt, Rathaus, Börse Station, Pappel-Allée.
36. *Hohenzollern-Korso* (Pl. G, 21) to *Schönholz Station* (beyond Pl. B, 19): viâ Gneisenau-Str., Moritz-Platz, Jannowitz-Brücke Station, Alexander-Platz, Rosenthaler Platz, Gesundbrunnen Station.
37. *Kreuzberg* (Pl. G, 21) to *Gesundbrunnen* (Ufer-Str.; Pl. B, 19), as in No. 36.

40. *Lichterfelde-West Station* (Pl. S; A, 5) to *Swinemünder Strasse* (Ramler-Str.; Pl. B, 23): viâ Steglitz, Friedenau, Schöneberg, Potsdam Station, Kanonier-Str., Gendarmen-Markt, Linden-Tunnel, Börse Station, Zionskirch-Platz.
41. *Schöneberg* (Wartburg-Platz; Pl. G, 15) to *Reinickendorf* (beyond Pl. B, 19): viâ Haupt-Str., Katzbach-Str. (Kreuzberg), Gneisenau-Str., Moritz-Platz, and as in No. 36.
42. *Friesen-Strasse* (Pl. G, 24) to *See-Strasse* (Virchow-Krankenhaus; Pl. B, 14): viâ Hallesches Tor, Dönhoff-Platz, Linden-Tunnel, Börse Station, Rosenthaler Platz, Gesundbrunnen.
44. *Görlitz Station* (Pl. G, 32) to *Lichterfelde* (Händel-Platz; Pl. S, C4): viâ Oranien-Platz, Jannowitz-Brücke Station, Alexander-Platz, Stettin Station, Gotzkowski-Brücke, Knie, Wilhelm-Platz, Wilmersdorf Station, Friedenau, Steglitz.
45. *Wilmersdorf* (Wilhelms-Aue; Pl. G, 9) to *Pankow* (Pl. B, 28): viâ Uhland-Str., Nürnberger Str., Lützow-Platz, Grosser Stern, Central Criminal Court, Lehrte Station, Karl-Str., Oranienburger Tor, Stettin Station.
46. *Britz* (beyond Pl. G, 30) to *Pankow* (beyond Pl. B, 28): viâ Hermann-Str. Station, Görlitz Station, Andreas-Str. (Silesian Station), Alexander-Platz, Schönhauser Allée Station.
47. *Britz* (beyond Pl. G, 30; every 30-60 min. from Rudow) to *Nieder-Schönhausen* (beyond Pl. B, 28): viâ Neukölln Station, Kottbuser Platz, Moritz-Platz, Spittel-Markt, Rathaus, Börse Station, Schönhauser Allée Station, and Pankow.
49. *Hasenheide* (Fichte-Str.; Pl. G, 30) to *Nieder-Schönhausen* (beyond Pl. B, 28): viâ Kottbuser Platz, Bethanien, Jannowitz-Brücke Station, Alexander-Platz, Schönhauser Allée Station.
51. *Schöneberg* (Rubens-Str.; Pl. S, E 3) to *Brunnen-Strasse* (Demminer Strasse; Pl. B, 24): viâ Friedenau Station, Wartburg-Platz, Nollendorf-Platz, Bülow-Str., Potsdam Station, Brandenburger Tor, Neues Tor, Stettin Station; every 30 min. — 151. *Schöneberg* (Linden-Str.; Pl. S, beyond E, 4) to *Brunnen-Strasse* (Pl. B, 24): viâ Ebers-Str. Station, Wartburg-Platz; every 30 min.
52. *Wilmersdorf* (Wilhelms-Aue; Pl. G, 9) to *Danziger Strasse* (Weissenburger Str.; Pl. B, 30): viâ Winterfeldt-Platz, Nollendorf-Platz, Genthiner Str., Potsdam Station, Brandenburger Tor, Oranienburger Str., Börse Station, and Schönhauser Tor.
54. *Charlottenburg* (Westend Station; Pl. R, 2) to *Bornholmer Strasse* (Pl. B, 25): viâ Charlottenburg Palace, Brandenburger Tor, Dorotheen-Str. (Friedrich-Strasse Station), Börse Station, Schönhauser Allée Station; some cars start from Westend (Kirschen-Allée; Pl. W, E 2).

55. *Britz* (beyond Pl. G, 30) to *Danziger Strasse* (Weissenburger Str.; Pl. B, 30): viâ Hermann-Str. Station, Steinmetz-Str., Hallesches Tor, Gendarmen-Markt, Linden-Tunnel, Börse Station, and Schönhauser Tor. — 155. *Neukölln* (Steinmetz-Str.; beyond Pl. G, 33) to *Friedrich-Strasse* (Behren-Str.; Pl. R, 22): viâ Hallesches Tor and Gendarmen-Markt.
56. *Stettin Station* (Pl. R, 24) to *Gross Lichterfelde-Süd* (beyond Pl. S; A, 7): viâ Neues Tor, Lehrte Station, Lessing-Brücke, Grosser Stern, Lützow-Platz, Nürnberger Str., Wilmersdorf Station, Friedenau, Steglitz, Händel-Platz, Botanical Garden Station, Gross Lichterfelde-West Station.
57. *Grunewald* (Roseneck; Pl. Grun., 46) to *Nieder-Schönhausen* (beyond Pl. B, 28): viâ Hohenzollern-Damm Station, Wilmersdorf, Prager Platz, Nollendorf-Platz, then as in No. 51 and viâ Schönhauser Allée Station.
58. *Britz* (beyond Pl. G, 30) to *Zentral-Viehhof* (Pl. R, 38): viâ Hermann-Strasse Station, Kottbuser Platz, Moritz-Platz, Spittel-Markt, Rathaus, Alexander-Platz Station, Friedrichshain.
60. *Steglitz* (Berg-Str.; Pl. S, D 3, 4) to *Weissensee* (Palace; Pl. B, 37): viâ Wartburg-Platz, Nollendorf-Platz, Bülow-Strasse, Potsdam Station, Kanonier-Str., Gendarmen-Markt, Schloss-Platz, Rathaus, Alexander-Platz Station, Friedrichshain, Weissensee Station.
62. *Charlottenburg Station* (Pl. G, 4) to *Weissensee* (Rennbahn-Str.; Pl. B, 37): viâ Prager Platz, Kleist-Park, Lützow-Str., Anhalt Station, Prinz-Albrecht-Str. (Potsdam Station), Dönhoff-Platz, Spittel-Markt, Rathaus, Alexander-Platz Station, Friedrichshain, Weissensee Station. — 162. *Charlottenburg* (Sophie-Charlotte-Platz; Pl. R, 1) to *Weissensee* (Palace; Pl. B, 37): viâ Charlottenburg Palace, Bismarck-Str., Savigny-Platz, Prager Platz, and as in No. 62.
64. *Charlottenburg* (Westend Station; Pl. R, 2) to *Lichtenberg-Friedrichsfelde Station* (beyond Pl. R, 40): viâ Zoological Garden Station, Nollendorf-Platz, Yorck-Str. Station, Hallesches Tor, Dönhoff-Platz, Spittel-Markt, Rathaus, Alexander-Platz Station, Friedrichshain, Landsberger Allée Station. — 164. *Siemens-Stadt* (beyond Pl. B, 3) viâ Jungfernheide Station, Charlottenburg Palace to *Hohenschönhausen* (beyond Pl. B, 42).
65. *Neukölln* (Venus-Platz; beyond Pl. G, 36) to *Zentral-Viehhof* (Pl. R, 38): as in No. 58.
68. *See-Strasse* (Virchow-Krankenhaus; Pl. B, 14) to *Johannisthal* (p. 190): viâ Wedding Station, Stettin Station, Alexander-Platz, Frankfurter Allée Station, Lichtenberg-Friedrichsfelde Station, Karlshorst Station. — 168. *Gesundbrunnen* (Exerzier-Str.; Pl. B, 16, 19) to *Lichtenberg* (Herzberge; beyond Pl. R, 42) viâ Brunnen-Strasse and Alexander-Platz.

69. *Friedenau* (Südwest-Korso; Pl. S, C 2) to *Lichtenberg-Friedrichsfelde Station* (beyond Pl. R, 40): viâ Wilmersdorf Station, Winterfeldt-Platz, Nollendorf-Platz, Potsdam Station, Leipziger Str., Dönhoff-Platz, Spittel-Markt, Rathaus, Alexander-Platz Station, Frankfurter Allée Station. — 169. *Steglitz* (Birkbusch-Str.; Pl. S, D 5) to *Lichtenberg* (Herzberge; Pl. R, 42): viâ Kaiser-Allée, Martin-Luther-Str., Nollendorf-Platz, and as in No. 69.
70. *Mariendorf* (beyond Pl. G, 24) to *Frankfurter Allée Station* (Pl. R, 40): viâ Tempelhof, Belle-Alliance-Strasse (Kreuzberg), Hallesches Tor, Anhalt Station, Prinz-Albrecht-Str. (Potsdam Station), Gendarmen-Markt, Schloss-Platz, Rathaus, Alexander-Platz Station.
72. *Schöneberg* (Goten-Str.; beyond Pl. G, 18) to *Weissensee* (Prenzlauer Promenade; Pl. B, 31), some cars running every 15-30 min. as far as Heinersdorf: viâ Potsdamer Str. to Alexander-Platz Station as in No. 69, then viâ Prenzlauer Allée Station.
73. *Mariendorf* (beyond Pl. G, 24) to *Weissensee* (Rennbahn-Str.; Pl. B, 37): as far as Alexander-Platz Station as in No. 70, then viâ Prenzlauer Allée Station.
74. *Schöneberg* (Ebers-Str. Station; Pl. S, E 1) to *Kniprode-Strasse* (Pl. R, 36): viâ Winterfeldt-Platz to Alexander-Platz Station as in No. 69, then viâ Friedrichshain.
75. *Heer-Strasse Station* (Pl. W; D, 3) to *Kniprode-Strasse* (Pl. R, 36): viâ Knie, Brandenburger Tor, Dorotheen-Str. (Friedrich-Str. Station), Linden-Tunnel, Schloss-Platz, Rathaus, Alexander-Platz, Friedrichshain.
76. *Grunewald* (Hundekehle; Pl. Grun., 48) to *Rummelsburg* (Lück-Str.; beyond Pl. G, 40): viâ Halensee Station, Zoological Garden, Lützow-Platz, Potsdam Station, Leipziger Str., Dönhoff-Platz, Spittel-Markt, Grüner Weg (Silesian Station), Boxhagener Str. — 176. *Grunewald* (Hundekehle) to *Frankfurter Allée Station* (Pl. R, 40): as in No. 76.
78. *Friedenau* (Südwest-Korso; Pl. S, C 2) to *Rummelsburg* (Viktoria-Platz; Pl. G, 40): viâ Wilmersdorf, Kaiser-Allée, Zoological Garden, Grosser Stern, Brandenburger Tor, Dorotheen-Strasse, Hackescher Markt, Alexander-Platz, Boxhagener Strasse.
81. *Charlottenburg* (Westend Station; Pl. R, 1) to *Zentral-Viehhof* (Pl. R, 38): viâ Amtsgericht, Savigny-Platz Station, Zoological Garden, Lützow-Platz, Potsdam Station, Kanonier-Str., Gendarmen-Markt, Schloss-Platz, Rathaus, Alexander-Platz Station, Landsberger Platz, and Balten-Platz.
82. *Zoological Garden Station* (Pl. G, 10) to *Treptow Station* (Pl. G, 38): viâ Prager Platz, Winterfeldt-Platz, Yorck-Str. Station, Hallesches Tor, Skalitzer Str. (Görlitz Station), Schle-sische Brücke.

- 87.** *Friedenau* (Rubens-Str.; Pl. S, E 3) to *Schlesische Brücke* (Pl. G, 35): viâ Schöneberg, Potsdam Station, Dönhoff-Platz, Spittel-Markt, Köpenicker Str. — **187.** *Steglitz* (Stadt-Park; Pl. S, D 4) to *Köpenick* (beyond Pl. G, 42): viâ Friedenau and as in No. 87, then viâ Treptow, Baumschulenweg Station, Nieder-Schöne-weide Station, Ober-Schöne-weide.
- 89.** *Charlottenburg Station* (Pl. G, 4) to *Neukölln* (Wildenbruch-Platz; Pl. G, 36): to Yorck-Str. as in No. 82, then viâ Kaiser-Friedrich-Platz.
- 90.** *Savigny-Platz Station* (Pl. G, 7) to *Silesian Gate* (Pl. G, 34): viâ Prager Platz, and as in No. 82.
- 91.** *Halensee Station* (Pl. G, 2) to *Görlitz Station* (Pl. G, 32): viâ Wilmersdorf, Viktoria-Luise-Platz, Nollendorf-Platz, Genthiner Str., Potsdam Station, Dönhoff-Platz, Spittel-Markt, Dresdener Str., and Bethanien.
- 93.** *Charlottenburg* (Amtsgericht; Pl. G, 1) to *Görlitz Station* (Skalitser Str.; Pl. G, 31, 32): viâ Savigny-Platz Station, Zoological Garden, Lützow-Platz, Anhalt Station, Moritz-Platz.
- 94.** *Görlitz Station* (Pl. G, 32) to *Grunewald* (Roseneck; Pl. G, 46): viâ Oranien-Platz, Anhalt Station, Potsdam Station, Kleist-Park, Wilmersdorf, Schmargendorf Station; every second car to Wilmersdorf (Wilhelmsaue; Pl. G, 9) only; in the evening the cars start from Anhalt Station.
- 95.** *Neukölln* (Kaiser-Friedrich-Strasse Station; beyond Pl. G, 36) to *Lichterfelde* (Händel-Platz; Pl. S, C 4, 5): viâ Hasenheide, Hallesches Tor, Potsdam Station, Flottwell-Str., Haupt-Str., Friedenau, Steglitz.
- 97.** *Leipziger Platz* (Pl. R, 19) to *Müller-Strasse* (Ofener Str.; Pl. B, 13): viâ Brandenburger Tor, Karls-Platz, Oranienburger Tor, Wedding Station.
- 98.** *Neukölln* (Kaiser-Friedrich-Strasse Station; beyond Pl. G, 39) to *Pichelsdorf*: viâ Kottbuser Platz, Zimmer-Str., Potsdam Station, Lützow-Platz, Zoological Garden Station, Knie, Charlottenburg Palace, Jungfernheide Station, Siemens-Stadt, Haselhorst, Spandau.
- 99.** *Gesundbrunnen* (Exerzier-Str.; Pl. B, 19) to *Lichterfelde-Ost Station* (Pl. S: D, 7): viâ Rosenthaler Platz, Börse Station, Rathaus, Spittel-Markt, Hallesches Tor, Belle-Alliance-Str. (Kreuzberg), Tempelhof, Südende, Lankwitz.
- For Nos. 116, 151, 155, 162, 164, 168, 169, 176, 187 see Nos. 16, 51, 55, etc.
- D.** *Heer-Strasse Station* (Pl. W; D, 3) to *Lichterfelde* (Händel-Platz; Pl. S, C 4, 5): viâ Knie, Zoological Garden Station, Nollendorf-Platz, Winterfeldt-Platz, Schöneberg, and Friedenau.

- F.** *Zoological Garden Station* (Pl. G, R, 10) to *Lichterfelde* (Händel-Platz; Pl. S, C 4, 5): viâ Kaiser-Allée, Wilmersdorf-Friedenau Station, Steglitz.
- J.** *Zoological Garden Station* (Pl. G, 10) to *Lichterfelde-West Station* (Pl. S; A, 5): viâ Kaiser-Allée, Friedenau, Steglitz, Botanical Garden.
- P.** *Neukölln* (Knesebeck-Str.; beyond Pl. G, 30) to *Spandau* (Hakenfelde): viâ Görlitz Station, Ritter-Str., Prinz-Albrecht-Str., Potsdam Station, Lützow-Platz, Zoological Garden Station, Charlottenburg Palace, Westend Station.

Also, in connection with the Elevated Railway Route 2 (p. 13) *Warschauer Strasse Station* (Pl. G, 34) to *Lichtenberg* (Wagner-Platz; beyond Pl. R, 40).

h. Omnibuses. Circular Drives.

Motor Omnibuses (office, Krausen-Str. 9-10). Fares vary in accordance with the fluctuation of the mark. Routes: **4.** *Prenzlauer Allée* (Danziger Strasse; Pl. B, 30), Schönhauser Platz, Rosenthaler Platz, Oranienburger Tor, Friedrich-Strasse Station, Hallesches Tor, *Hermann-Platz* (Pl. G, 30) — **5.** *Stettin Station* (Pl. R, 24), Friedrich-Strasse Station, Potsdam Station, *Schöneberg* (Eisenacher Str.; Pl. G, 15). — **8.** *Alexander-Platz* (Pl. R, 29), Molken-Markt, Spittel-Markt, Potsdam Station, Nollendorf-Platz, *Wilmersdorf* (Badensche Str.; Pl. G, 12). — **11.** *Moabit* (Gotzkowski-Str.; Pl. R, 12), Lehrte Station, Brandenburger Tor, Charlotten-Str., Dresdener Str., *Hermann-Platz* (Pl. G, 30). — **A.** *Brunnen-Strasse* (Invaliden-Str.; Pl. R, 27), Hackescher Markt, Unter den Linden, Potsdam Station, Anhalt Station, Hallesches Tor, *Hermann-Platz* (Pl. G, 30). — **E.** *Unter den Linden* (Zeughaus; Pl. R, 23), Brandenburger Tor, Potsdam Station, Lützow-Platz, Wittenberg-Platz, Auguste-Viktoria-Platz (Zoological Garden), Kurfürsten-Damm, *Halensee Station* (Pl. G, 2).

Horse Omnibuses. Special buses leave the principal theatres after the performance for Wittenberg-Platz (Pl. G, 13). — **NIGHT OMNIBUSES:** *Potsdam Station*, Nollendorf-Platz, Auguste-Viktoria-Platz (Zoological Garden Station), *Halensee Station* (11.30-4.30). — *Zoological Garden Station*, Kaiser-Allée, Friedenau, *Steglitz* (from about 11 p.m. until 2 a.m.) — *Stettin Station*, Friedrich-Strasse Station, *Potsdam Station* (11.45-4.15).

Circular Drives round Berlin about 10 and 3 (some also at 1) o'clock (duration 2 $\frac{1}{4}$ hrs.). Drive to Potsdam about 10 (return about 5) o'clock (fare includes admission-fees and steamer-fare from Potsdam to Wannsee). Point of departure Unter den Linden (corner of Friedrich-Str.), *Käse* from No. 26, *Elite* from No. 45, *Berolina* from No. 48.

i. **Steamers on the Upper Spree and Dahme.**

Comp. the *Time Tables* (often posted on the advertising-pillars, particularly for special trips). The steamers are generally crowded and there are no sailings in rough weather.

STERN Co. (office, Brandenburger Ufer 1; starting-point, N. side of Jannowitz-Brücke, Pl. R, 28); NOBILING Co. (office, Brücken-Str. 6b; starting-point, S. side of Jannowitz-Brücke). From *Jannowitz-Brücke* viâ *Schlesisches Tor* (p. 169; Elevated Station, see p. 13): to *Grünau* (p. 190; $1\frac{3}{4}$ hr.), *Marienlust* (Bismarck-Warte; p. 190; 2 hrs.), and *Schmöckwitz* (p. 190; $2\frac{1}{2}$ hrs.), Stern Co. on Sun. at 9 and 2, Nobiling Co. daily at 8.30 and 2; to *Friedrichshagen* (p. 189; $1\frac{1}{2}$ hr.) and *Woltersdorfer Schleuse* near Erkner (p. 189; $2\frac{3}{4}$ hrs.), Stern Co. on week-days at 9, on Sun. at 8 and 2.30, Nobiling Co. daily at 8.30 and 2.15.

See also the trips from Spandau to Tegel (p. 185), from Wannsee to Potsdam (p. 197), and from Potsdam to Werder (p. 198).

j. **Post, Telegraph, and Telephone Offices.**

The addresses of the nearest post-offices, etc., are given on the letter-boxes and advertising-pillars. Inquiry Office for all postal matters, König-Str. 61 (open 8 a.m.-7 p.m., Sun. 8 a.m.-9 a.m.). A certificate of identity (passport) should be produced when claiming letters, parcels, etc. from the post-office.

Post Offices. The GENERAL POST OFFICE (*Haupt-Post*) is at Spandauer Str. 13-14 (Pl. R, 26; p. 151). *Postscheckamt* (Pl. R, 20, 23; money orders, etc.), Dorotheen-Str. 23 (9-3). — The town is divided into nine postal districts, denoted by letters, C, N, NO, O, etc. (comp. the list of streets, p. 233). Letters for Berlin should contain the district initial on their address, and, if possible, also the number of the post-office from which they are to be delivered. Almost all the post-offices and branch-offices have telegraph, pneumatic post, and telephone offices. Parcels are not received by the branch or smaller offices. The most important post-offices are the following: C1, Spandauer Str. 13-14; C2, Heiligegeist-Str. 24-33; letters to be called for ('*Postlagernd*' or '*Poste Restante*'), when not addressed to any particular post-office, are distributed here; O 27, Alexander-Str. 28b; N3, Paket-Postamt (*Parcel Post Office*), Oranienburger Str. 70 (corner of Artillerie-Str.; Pl. R, 23); NW 7, Dorotheen-Str. 18; W 8, Französische Str. 9-12; SW 68, Linden-Str. 30; SW 19, Kommandanten-Str. 7-9; C 25, Am Königsgraben 5; and the offices at the six chief railway stations (Anhalt, Potsdam, Lehrte, Stettin, Silesian, and Görlitz). The post-offices and branch-offices are open from 8 a.m. to 7 p.m.; for parcels till 7 p.m. (after 6 p.m. extra

charge); on Sundays and holidays 8-9.45 a.m. Care should be taken, when addressing letters, etc., to the suburbs of Berlin, to write 'Berlin' before the name of the place, e.g. Berlin-Charlottenburg. Parcels exceeding 500,000 *M* in value should be called for at König-Str. 60, those from abroad at Oranienburger Str. 70.

Letters by *Air Mail* should be posted at the red letter-box at the entrance to the Hotel Bristol or at post-office W 8, Französische Str. 9-12.

A system of **Pneumatic Tubes** (*Rohrpost*) also exists for the rapid transmission of letters and post-cards from one part of Berlin to another (including Charlottenburg). Letters, which must not exceed a certain size and weight, or post-cards intended for transmission by this service must be marked 'Rohrpost' in the upper left-hand corner of the address. Post-offices with pneumatic service (comp. p. 22) are distinguished by a red lamp. Letters and post-cards sent by this service reach their destination in 2 hrs., but only when handed in at a post-office with a pneumatic service.

Telegraph Offices. Central Office at Oranienburger Str. 73-76 (Pl. R, 23), and 113 branch-offices, generally in connection with the post-offices mentioned on p. 22. The Central Office and the offices at the six chief railway stations (p. 22) are open day and night. Radio-telegrams may be sent from the office in Oranienburger Str., adjoining the Central Telegraph Office.

Public Telephone Offices. *Local Calls* (3 min. conversation allowed for a single fee) may be made in every post-office, and in some public buildings and squares (Wilhelm-Platz, Dönhoff-Platz, Spittel-Markt, Alexander-Platz, etc.); *Trunk Calls*, in 63 post-offices.

k. Parcel Delivery Co. Commissionnaires.

The *Berliner Paketfahrt-Gesellschaft* (*Starke & Co.*; office, Ritter-Str. 98-99). Receiving-offices (comp. also p. 1): Alexander-Str. 39-40 (passage), Dorotheen-Str. 17, Joachimsthaler Str. 10, and others.

Commissionnaires (Dienstmänner) are to be found mostly at the stations. Offices: Gips-Str. 17 and Stralauer Str. 27. — The charge should be arranged beforehand when possible and it is safer always to demand the porter's number.

The *Berlin Messenger Boy Company* (Berliner Botenjungen) undertakes messages of every kind. Stations (with telephone): Bayreuther Str. 38 (head office), Unter den Linden 23 (Passage, shop No. 1), Link-Str. 18, Ranke-Str. 9, etc.

l. Police. Lost Property Offices. Ambulances.

The address of the nearest police-station is given on each advertising-pillar. Policemen on point-duty will give information regarding the traffic.

HEAD POLICE OFFICE (*Polizei-Präsidium*), Alexander-Platz (Pl. R, 29; p. 152). The *Passport Office* entrance is in Alexander-Str. (1st floor, open 9-1; room No. 153 for foreigners). The entrance to the *Einwohner-Meldeamt*, where the address of any resident in Berlin may be obtained, is on the Stadtbahn side (3rd floor, room No. 359, open 8-2). The *Office for Public Conveyances* ('Verkehrs-Stelle') is at Charlottenburg, Kaiserdamm 1 (Pl. R, 1; ground-floor, room No. 1).—All foreigners arriving in Berlin must report personally at the police-station within 24 hrs. with their passports and separate photos.—The police-stations are open day and night (office-hours 8-3).

Lost Property Offices: of the *Police*, especially for articles left in cabs, at the *Polizei-Präsidium*, Room 100 (9-3 on week-days; a list of articles that have been found is posted up); of the *Railways* at the Silesian Station, N. Arch 22 (10-5 on week-days, sometimes only till 3 p.m.) and at the terminus stations (8-7; after the eighth day at the Silesian Station only); of the *Elevated and Underground Railway* at Köthener Str. 14 (10-4 on week-days, Sat. 10-1); of the *Tramways* at Leipziger Platz 14 (10-3 on week-days); of the *Omnibuses* at Krausen-Str. 9-10 (week-days 8.30-3.30, Sat. till 2.30).

THE MUNICIPAL AMBULANCE OFFICE, Artillerie-Str. 28, 1st floor (Pl. R, 24; open day and night; telephone call: Norden Rettungsamt), supplies information regarding hospital accommodation, arranges the transport of patients to hospital and, in cases requiring first-aid, gives the address of the nearest ambulance station (of which there are 17, excluding hospitals, in Berlin proper).

m. Theatres.

Theatres. Plans may be consulted in the Berlin 'Adressbuch' or Directory. Performances at the state theatres begin at 6.30 p.m., at the others at 7, 7.30, and 8 p.m. Repertoire in the daily papers and on the advertising-pillars. Seats may be procured in advance at the box-offices or at the *Invalidendank*, Unter den Linden 24; at the *Kolonialkriegerdank*, Potsdamer Str. 97 (week-days 9-4, Sun. 11-12), and at *Wertheim's* (p. 129; 1st floor; week-days 9-6.30). In winter Sun. afternoon performances at reduced prices are given at most of the private theatres.

STATE THEATRES (the former Royal Theatres).

Tickets for the state theatres may be obtained in advance through the porter of the hotel or at the box-offices (10.15-1). In the evening the box-offices are open 1 hr. before the beginning of the performance. When very popular pieces are to be performed,

many of the tickets are purchased by speculators, from whom they can only be obtained at exorbitant prices.—The state theatres are closed in July and August.

1. *Opera House* ('Staatsoper'; Pl. R, 23; p. 56), for operas and ballets. Musical Director, Erich Kleiber. 1574 seats.

2. *Schauspielhaus* (Pl. R, 22; p. 126), chiefly for classical dramas. 1000 seats.

PRIVATE THEATRES.

Operettas are produced in summer at many of the theatres mentioned below.

3. *Deutsches Opernhaus* (Pl. R, 4; p. 183), Bismarck-Str. 34-37. 2300 seats. Musical Director, Leo Blech.

4. *Deutsches Theater* (Pl. R, 20), Schumann-Str. 13a, for dramas and comedies. Director, Felix Holländer (till 1920, Max Reinhardt). 1028 seats.—*Kammerspiele* ('intimate' plays), Schumann-Str. 14; 320 seats.

5. *Grosses Schauspielhaus* (Pl. R, 23; formerly Circus Schumann, comp. p. 146), near the Weidendamm Bridge, for pieces depending on mass effects; at present for operettas. Nearly 4000 seats.

6. *Volksbühne* (Pl. R, 27, 30; p. 166), in Bülow-Platz, an artistic co-operative theatre, for dramas. 2000 seats.

7. *Lessing-Theater* (Pl. R, 20; p. 141), at Kronprinzen-Brücke, for modern dramas and comedies. 1146 seats.

8. *Theater in der Königgrätzer Strasse* (Pl. G, 22; p. 173), Königgrätzer Str. 57-58, for dramas. 800 seats.

9. *Deutsches Künstler-Theater* (Pl. G, 13; p. 175), Nürnberger Str. 70-71. 1089 seats.

10. *Volksbühne am Königs-Platz* (Kroll's Opera House; comp. p. 141), in Königs-Platz, for operas.

11. *Schiller-Theater* (Pl. R, 7; p. 183), Bismarck-Str. 110, managed by the State Schauspielhaus.

12. *Berliner Theater* (Pl. G, 22), Charlotten-Str. 90-92, for operettas. 1500 seats.

13. *Grosse Volksoper* (Theater des Westens; Pl. G, 10; p. 182), Kant-Str. 12, for operas. 1650 seats.

14. *Metropol-Theater* (Pl. R, 22; p. 125), Behren-Str. 55-57. Musical comedies.

15. *Komische Oper* (Pl. R, 23; p. 146), Friedrich-Str. 104-104a, at the Weidendamm Bridge. 1250 seats. Revues.

16. *Theater am Nollendorf-Platz* (Pl. G, 14; p. 175), Motz-Str. 80-82, for operettas. 1106 seats.

17. *Theater am Kurfürsten-Damm*, Kurfürsten-Damm 209.
 18. *Tribüne* (Pl. R, 7), Berliner Str. 37. — 19. *Residenz-Theater* (Pl. R, 29), Blumen-Str. 9. — 20. *Trianon-Theater* (Pl. R, 23), Georgen-Str. 9. — 21. *Kleines Theater* (Pl. R, 23), Unter den Linden 44. — 22. *Renaissance-Theater*, Hardenberg-Str. 6. — 23. *Neues Operetten-Theater* (Pl. R, 23), Schiffbauer-Damm 5. — 24. *Komödien-Haus* (Pl. R, 20; p. 160) Schiffbauer-Damm 25. 1100 seats. — 25. *Neues Volks-Theater* (Pl. R, 28), Köpenicker Str. 68. — 26. *Wallner-Theater* (Pl. R, 28), Wallner-Theater-Str. 35. — 27. *Lustspiel-Haus* (Pl. G, 22), Friedrich-Str. 236. — 28. *Apollo-Theater* (Pl. G, 22), Friedrich-Str. 218. Musical comedies. — 29. *Thalia-Theater* (Pl. R, 25), Dresdener Str. 72-73. Farces. — 30. *Walhallatheater* (Pl. R, 27), Weinbergs-Weg 19-20. — 31. *Theater in der Kommandanten-Strasse* (Pl. G, 25), Kommandanten-Str. 57. — 32. *Central-Theater* (Pl. G, 25), Alte Jakob-Str. 30. — 33. *Neues Theater am Zoo*, Jebens-Str. 2, near the Zoological Garden Station (Pl. R, 10). — 34. *Schlosspark-Theater*, Schloss-Str. 48, Steglitz.

VARIETY THEATRES. *Wintergarten*, in the Central Hotel (p. 4); *Admirals-Variété* (Pl. R, 23; p. 146), Friedrich-Str. 101-102, near Friedrich-Strasse Station, 2400 seats (also for operettas); *Scala* (Pl. G, 14), Luther-Str. 22-24.

CABARETS (performances generally from 8 p.m., wine compulsory): *Schwarzer Kater*, Friedrich-Str. 171; *Linden-Cabaret*, Unter den Linden 22, in the Kaiser-Galerie. In Kurfürsten-Damm, No. 217. *Nelson-Theater*, No. 18-19, *Grössenwahn*; in Kant-Str., No. 8, *Wilde Bühne*, No. 162, *Rakete*; and many others. — *Der Blaue Vogel*, Goltz-Str. 9, with Russian artists.

CINEMAS (generally from 7 p.m., Sun. from 4 p.m.): *Kammerlichtspiele*, in the Café Vaterland (p. 173); *Alhambra-Theater*, Kurfürsten-Damm 68; *Mozart-Saal*, in the Theater am Nollendorf-Platz (see above); *Nollendorf-Theater*, Nollendorf-Platz 4 (p. 175); *Ufa-Palast am Zoo*, Exhibition Hall (p. 182); and many others known as *U.T.* (Union-Theater; comp. p. 172).

Circus: *Busch* (Pl. R, 26), near Friedrichs-Brücke.

n. Concerts.

Tickets and concert-lists at *Bote & Bock's*, Leipziger Str. 37 and Taubentzien-Str. 7 (open 9-6), and at *Wertheim's* (p. 129), 1st floor. Visitors are admitted also to the final rehearsals of several of the following concerts.

Symphony Soirées of the State Opera House Orchestra, a series of 10 concerts given during the winter in the concert-room of the Opera House. As all the seats are taken by subscription, strangers are admitted to standing-room only. Rehearsals (*Symphony-Matinées*) usually at noon on concert-days. Sole agents, *Bote & Bock* (see above).

Philharmonic Concerts, in the *Philharmonie* (p. 173), Bernburger Str. 22, ten concerts on Mon. in winter (director, W. Furtwängler, from the Gewandhaus, Leipzig). Rehearsals at 11.30 on Sunday.

Recitals are given also at the *School of Music* (p. 182); *Sing-Akademie* (see below); *Beethoven-Saal*, Köthener Str. 32; *Meister-Saal*, Köthener Str. 38; *Beckstein-Saal*, Link-Str. 42; *Blüthner-Saal* (p. 174), Lützow-Str. 76; *Harmonium-Saal*, Steglitzer Str. 35. Popular symphony concerts during the winter at the *Philharmonie* (see above).

Sing-Akademie (p. 56), eight concerts in winter. Conductor, Prof. Dr. Georg Schumann.

Choir of the School of Music (p. 182). Four subscription concerts during the winter. Visitors admitted to the rehearsals on application to the director, Prof. Siegfried Ochs.

Cathedral Choir (director, Prof. Rüdel), musical services in the Cathedral (p. 65) on Sun. at 10 a.m. (except in midsummer) and on the eves of great festivals.

Berliner Lehrer-Gesang-Verein (director, Prof. Rüdel) and *Berliner Liedertafel* (director, Max Wiedemann), both also at the *Philharmonie* (see above).

Concerts of sacred music in several churches: *Cathedral* (during the winter every Tues. at 8 p.m.); *Emperor William Memorial Church* (p. 181), on Thurs. at 6 p.m., except in July and August; *Marien-Kirche*, *Petri-Kirche*, *Heilige-Kreuz-Kirche*, *Jerusalem-Kirche*, etc.

Bands play in summer at the *Zoological Garden* (p. 179; usually 4-10 p.m.) and at most of the beer gardens (p. 9) outside the city gates. In winter at the restaurant of the *Zoological Garden* (Sun. and Thurs. 3.30-6.30) and at the *Berliner Konzert-Haus*, a popular resort. See the notices on the advertising-pillars.

o. Sport.

Athletic Meetings at the Stadium (p. 192).

Cycle Races at Plötzensee (Olympia racecourse) and Treptow.

Football Matches at the Stadium (p. 192) and at Mariendorf (tramway No. 73, see p. 19).

Horse Races. Flat-races and steeplechases at Grunewald (p. 192); flat-races at Hoppegarten (Ostbahn; p. 215).—Steeplechases at Karlshorst (Niederschlesische Bahn; p. 188) and near Strausberg Station (Ostbahn; p. 215).—Trotting Matches at Mariendorf (tramway No. 73, see p. 19) and Ruhleben near Spandau (p. 185).

Lawn Tennis. There are several clubs and numerous hard courts; covered courts are to be found in the Kaiser-Damm Exhibition Hall (p. 184) and in the Drachen-Halle in Luna Park (p. 191).

Motor Races at Grunewald (p. 192).

Regattas. Rowing regattas in June on the Langer See at Grünau (p. 190), lasting two days; sailing regattas in May and Sept. on the Wannsee (p. 195) and on the Müggel-See near Friedrichshagen (p. 189).

Skating. In the Tiergarten near the Rousseau Island and on the Neuer See (p. 178); in Charlottenburg on the Lietzen-See; at Treptow on the Karpfenteich, and in the Exhibition Park.

p. Baths.

HOT AND COLD BATHS. *Admirals-Bad*, in the Admirals-Palast (Pl. R, 23; p. 146), Friedrich-Str. 101-102, near Friedrich-Str. Station, luxuriously fitted up, with Russian-Turkish baths and a separate medical department (open from Mon. morning till Sat. night). — The *Admiralsgarten-Bad*, Alexander-Platz 3, and the *Augusta-Bad*, Köpenicker Str. 60-61, both have medicinal, vapour, and Turkish baths; the Admiralsgarten-Bad also brine-baths. — Medicinal baths: *Verein der Wasserfreunde*, Königgrätzer Str. 19 (Wed & Thurs. 11-7, Fri. & Sat. 9-7); *Belle-Alliance-Bad*, Gneisenau-Str. 3; *City-Bad*, Dresdener Str. 52-53. — *Stadtbad Neukölln*, Ganhofer-Str. 3-6, with large swimming-pools. — Municipal popular baths, with swimming-pools: at the Schillings-Brücke, Bärwald-Str. 64, Krumme Str. 10, etc.

RIVER BATHS. *Pochhammer*, by Waisen-Brücke (Pl. R, 28; also for ladies); *Sachse* (Pl. G, 35), at the Schlesische Brücke. — Free baths near Nikolassee (p. 195), Grünau (p. 190), etc.

q. Shops. Art Dealers. Banks.

The best shops are in Unter den Linden, Leipziger Str., Friedrich-Str., Taubentzien-Str., and Kurfürsten-Damm. Travellers are reminded that all articles purchased in Germany must be declared at the frontier-station, and that non-compliance with this regulation may result in the confiscation of the goods as well as the imposition of a fine. Moreover, for many articles (e.g. books and optical goods) a special export-licence must be obtained.

STORES ('Warenhäuser'; large establishments for all kinds of dress, millinery, household utensils, furniture, fancy articles, etc.): *A. Wertheim* (p. 129), Leipziger Str. 126-130, 132-137; *H. Tietz* (p. 127), Leipziger Str. 46-50 a; *Kaufhaus des Westens* (p. 176), Wittenberg-Platz.

ANTIQUES AND WORKS OF ART: *J. A. Van Dam*, Tiergarten-Str. 2b; *M. Heilbronner*, Mohren-Str. 61; *L. Glenk*, Unter den Linden 31; *Flatow & Priemer*, Viktoria-Str. 29 (also furniture).

ARTISTS' MATERIALS: *G. Bormann Nachfolger*, Brüder-Str. 39; *Keltz & Meiners*, Leipziger Str. 26.

BOOK-BINDINGS AND ALBUMS: *W. Collin*, Kurfürsten-Str. 99a; *G. Hulbe*, Kurfürsten-Damm 230.

BOOKS: *Amelang* (Eggers & Benecke), Kant-Str. 164; *Gsellius*, Mohren-Str. 52; *Akademische Buchhandlung A. Haller & G. Schmidt*, Prinz-Louis-Ferdinand-Str. 1; *Nicolaische Buchhandlung* (Borstell & Reimarus), Dorotheen-Str. 62 (with a large circulating library); *Speyer & Peters* (scholastic books), Unter den Linden 39, corner of Charlotten-Str.; *S. Schropp* (geographical), Dorotheen-Str. 53; *Eisenschmidt* (geographical), Neustädtische Kirch-Str. 4 & 5. — Second-hand books: *Martin Breslauer*, Französische Str. 46, 1st floor; *Paul Graupe*, Lützow-Str. 38, etc.

BRONZES: *H. Gladenbeck & Sohn*, Leipziger Str. 111; *E. Kayser*, Leipziger Str. 124; *Rakenius & Co.*, Unter den Linden 62-63. — ENAMELLED BRONZES: *A. Stübbe*, Wall-Str. 86.

CARPETS: see Upholstery.

CHINESE AND JAPANESE WARES AND TEA: *L. Glenk*, Unter den Linden 31; *Rex & Co.*, Mohren-Str. 7-8; *R. Wagner*, Potsdamer Str. 20a.

CLOCKS AND WATCHES: *Conrad Felsing*, Unter den Linden 20; *Gebrüder Eppner*, Charlotten-Str. 34.

CONFECTIONERS: *Von Hövell*, Friedrich-Str. 161; *Sarotti*, Unter den Linden 25, Leipziger Str. 88; *T. Hildebrand & Sohn*, Leipziger Str. 100; *Sawade*, Unter den Linden 19.

FANCY ARTICLES: *J. Demuth*, Unter den Linden 3a; *Van Santen*, Unter den Linden 24; *Gebrüder Nathan*, Unter den Linden 5-6.

FURNITURE DEALERS AND UPHOLSTERERS: *Gebrüder Bauer*, Bellevue-Str. 5; *Deutsche Werkstätten*, Königgrätzer Str. 22; *Hess & Rom*, Leipziger Str. 106; *Keller & Reiner*, Potsdamer Str. 118b; *Heinrich Pfaff & Co.*, Zimmer-Str. 85-86; *J. C. Pfaff*, Kurfürsten-Damm 10; *W. Pingel*, Wilhelm-Str. 131-132; *Saaecker Werkstätten*, Viktoria-Str. 23. — See also Upholstery.

FURRIERS: *C. A. Herpich Söhne*, Leipziger Str. 9-11; *C. Salbach*, Unter den Linden 67.

GENTLEMEN'S OUTFITTERS: *Rudolf Hertzog*, Breite Str. 12-20; *Peek & Cloppenburg*, Gertrauden-Str. 25-26.

GOLDSMITHS: *Friedländer*, Unter den Linden 4a; *J. H. Werner*, Friedrich-Str. 173; *L. Posen*, Unter den Linden 5; *Sy & Wagner*, Unter den Linden 12-13; *Hugo Schaper*, Potsdamer Str. 8; *J. Wagner & Sohn*, Unter den Linden 16; *E. Lettré*, Unter den Linden 71, in the court; *Margraf & Co.*, Kanonier-Str. 9. — ELECTRO-PLATE: *Württembergische Metallwarenfabrik*, Leipziger Str. 112.

HATS: for gentlemen, *Habig*, Friedrich-Str. 82a; *Borchert*, Friedrich-Str. 157. For ladies, *M. Gerstel*, Budapester Str. 9; see also Millinery.

JEWELLERS: see Goldsmiths.

LACE: *J. Link*, Markgrafen-Str. 52.

LEATHER GOODS: *G. Hulbe*, Kurfürsten-Damm 230; *A. Rosenhain*, Leipziger Str. 73-74; see also Trunk-makers. Leather goods must not be exported out of Germany.

LINEN-DRAPERS: *F. V. Grünfeld*, Leipziger Str. 20-22; *N. Israel*, Spandauer Str. 16; *Rudolf Hertzog*, Breite Str. 12-20; *Gebrüder Mosse*, Jäger-Str. 47-48.

MILLINERY AND COSTUMES: *J. Bister*, Unter den Linden 64; *Herrmann Gerson*, Werderscher Markt 5-6; *Rudolph Hertzog*, Breite Str. 12-20; *V. Manheimer*, Oberwall-Str. 6-7; *Kersten & Tuteur*, Leipziger Str. 36. — CHILDREN'S CLOTHES: *Arnold Müller*, Leipziger Str. 95.

MOURNING CLOTHES: *Otto Weber*, Mohren-Str. 45.

OPTICIANS: *P. Dörffel*, Unter den Linden 44; *C. Ruhnke*, Wall-Str. 1 (Spittel-Markt), with 22 branches.

PERFUMERS: *Gustav Lohse*, Unter den Linden 16; *J. F. Schwarze Söhne*, Markgrafen-Str. 26; *Treu & Nuglisch*, Werder-Str. 7.

PHOTOGRAPHERS: *E. Bieber*, Leipziger Str. 124 (entrance at Wilhelm-Str. 80a); *R. Dührkoop*, Unter den Linden 27; *Binder*, Kurfürsten-Damm 225; *Anny Eberth*, Lenné-Str. 5. — PHOTOGRAPHIC MATERIALS: *O. Anschütz*, Leipziger Str. 119-120; *Talbot*, Jerusalem Str. 42.

PORCELAIN: *State Porcelain Manufactory* (p. 129), Leipziger Str. 1-2; *F. Hengstmann*, Leipziger Str. 39 (Dresden china); *P. Raddatz & Co.*, Leipziger Str. 122-123.

SILK MERCERS: *H. Gerson*, Werderscher Markt 5-6; *Rudolph Hertzog*, Breite Str. 12-20; *Michels & Co.*, Leipziger Str. 43-44.

SPORT AND TRAVELLING REQUISITES: *G. Steidel*, Leipziger Str. 67-70.

STATIONERS: *A. Liebmann*, Unter den Linden 2; *Gebrüder Nathan*, Unter den Linden 5 & 6; *R. Otto*, Charlotten-Str. 29-30; *H. Hampe*, Markgrafen-Str. 42.

TRUNK MAKERS: *Eduard Ackermann*, Mohren-Str. 54-55; *J. Demuth*, Unter den Linden 3a; *Moritz Müdler*, Friedrich-Str. 62; *Turner & Glanz*, Friedrich-Str. 193a.

UNDERCLOTHING: *Goschenhofer & Rösicke*, Leipziger Str. 58; *Heinrich Jordan*, Markgrafen-Str. 87-88; *E. E. Mezner*, Markgrafen-Str. 33; *Gebrüder Mosse*, Jäger-Str. 47-48; *W. Wolffenstein*, Leipziger Str. 124. — See also Linen-drapers.

UPHOLSTERY AND CARPETS: *Herrmann Gerson*, Werder-Str. 9-12; *Grunow, Gebhardt & Roessel*, Mohren-Str. 13-14; *Ree & Co.*, Mohren-Str. 7-8.

Art Dealers and Galleries (comp. p. 34): *E. Schulte*, Unter den Linden 75-76 (week-days 10-6, Sun. 10-2); *Paul Cassirer*, Viktoria-Str. 35 (week-days 9-5, Sun., in winter only, 10-2); *Fritz Gurlitt*, Potsdamer Str. 113 (in the inner court, right, Villa II; week-days 10-5, Sat. 10-3); *Van Diemen & Co.*, Unter den Linden 17; *Der Sturm* (modern 'expressionism'), Potsdamer Str. 134 a; *Ferdinand Möller* (headquarters of the 'Freie Sezession'), Potsdamer Str. 134 c, 1st floor (week-days 9-6, Sun. 12-2); *Arthur Dahlheim*, Potsdamer Str. 118 b (week-days 10-7, Sun. in winter 11-2); *Dürerhaus*, Kronen-Str. 18 (popular art); *Deutscher Kunstverlag*, Wilhelm-Str. 69 (photographs by the State Photographic Department, comp. p. 63).—ETCHINGS AND ENGRAVINGS: *Amsler & Ruthardt*, Behren-Str. 28 a.—AUCTIONS of works of art at *Rudolf Lepke's*, Potsdamer Str. 122 a-b (p. 174).—KUNSTGEWERBE (industrial art and interior decoration) at *Friedmann & Weber*, Budapester Str. 8, and at *Martin Keller's*, Potsdamer Str. 120.

Banks (open 9-1): *Reichsbank* (p. 160), Jäger-Str. 34; *Deutsche Bank* (p. 125), Behren-Str. 9-13; *Bank für Handel und Industrie* (Darmstädter Bank; p. 62), Schinkel-Platz 1-4; *Berliner Handelsgesellschaft* (p. 125), Behren-Str. 32-33; *S. Bleichröder* (p. 52), Unter den Linden 13, Behren-Str. 62-63; *Commerz- & Privat-Bank* (p. 125), Behren-Str. 46-48; *Delbrück, Schickler & Co.*, Mauer-Str. 61-65; *Disconto-Gesellschaft* (p. 52), Unter den Linden 33-35; *Dresdner Bank* (p. 125), Behren-Str. 35-39; *Mendelssohn & Co.*, Jäger-Str. 49-50; *Nationalbank für Deutschland* (p. 125), Behren-Str. 68-69; *Hugo Oppenheim & Sohn*, Pariser Platz 1; *Seehandlung* (Preussische Staatsbank; p. 127), Markgrafen-Str. 38.

r. Newspapers.

Newspapers. Upwards of 60 daily newspapers and 630 weekly or monthly periodicals are published at Berlin. Among the leading daily papers the following may be mentioned. Official: *Deutscher Reichs- und Staats-Anzeiger*.—Conservative: *Berliner Lokal-Anzeiger* (pp. 52, 168), *Tag* (p. 168), *Kreuz-Zeitung* ('Neue Preussische Zeitung'; aristocratic); *Reichsbote* (Protestant).—Nationalist: *Deutsche Tageszeitung* (agrarian), *Deutsche Zeitung* (anti-semitic).—German people's party: *Deutsche Allgemeine Zeitung*, *Die Zeit*.—Centre party: *Germania* (Roman Catholic).—Democratic: *Berliner Tageblatt* (p. 168), *Berliner Morgenpost* (p. 168), *Vossische Zeitung* (p. 168; founded in 1722, the oldest Berlin newspaper), *Berliner Börsen-Zeitung* and *Berliner Börsen-Courier* (both financial).—Socialist: *Vorwärts* (majority party), *Freiheit* (independent party).—Communist: *Rote Fahne*.—Independent: *Berliner Zeitung am Mittag* (usually called 'B.Z.'), *Acht-Uhr-*

Abendblatt.—*Kladderadatsch*, founded in 1848, is an illustrated weekly for political satire.

ENGLISH NEWSPAPERS. Copies of the principal English and American newspapers may be obtained at the kiosks and station bookstalls. The *Chicago Tribune* has an office and reading-room at the Hotel Adlon (p. 4), the *Chicago Daily News* at Unter den Linden 14, first floor. The *Manchester Guardian* has an office at Potsdamer Str. 105a. The *Daily Berlin American*, Dessauer Str. 6-7, printed in English, contains items of local interest.

s. Embassies and Consulates.

Information is given at the *Foreign Office*, Wilhelm-Str. 74 (open 10-3). The addresses of the offices of the embassies are given in the first, those of the consulates in the second place, except when both offices are combined in one.

GREAT BRITAIN. Ambassador, *Lord D'Abernon*, Wilhelm-Str. 70 (Pl. R, 19).—Consul-General, *A. C. Charlton*, Tiergarten-Str. 17.

UNITED STATES OF AMERICA. Ambassador, *Alanson B. Houghton*, Wilhelm-Platz 7 (Pl. R, 20).—Consul-General, *W. Coffin*, Voss-Str. 12 (Pl. R, 22).

Argentina: Hohenzollern-Str. 1, Kaiser-Allée 27.—*Austria*: Bendler-Str. 15 (Pl. G, 16), Moltke-Str. 3.—*Belgium*: Jäger-Str. 53.—*Brazil*: Bendler-Str. 39, Neue Bayreuther Str. 2.—*Bulgaria*: Kurfürsten-Damm 257.—*Chile*: Kurfürsten-Str. 114, Wichmann-Str. 2.—*China*: Kurfürsten-Damm 218.—*Czecho-Slovakia*: Rauch-Str. 27, Hildebrand-Str. 11.—*Denmark*: Alsen-Str. 4 & 3a.—*Estonia*: Hildebrand-Str. 5.—*Finland*: Alsen-Str. 1.—*France* (Pl. R, 20; p. 52): Pariser Platz 5, Matthäikirch-Str. 3b.—*Greece*: Hohenzollern-Str. 22.—*Holland*: Rauch-Str. 10, Dorotheen-Str. 13.—*Hungary*: Cornelius-Str. 8, Bülow-Str. 21.—*Italy*: Viktoria-Str. 36 (Pl. R, 19), Tiergarten-Str. 6.—*Japan*: Hildebrand-Str. 25, Hindersin-Str. 4.—*Lithuania*: Kurfürsten-Damm 242.—*Luxemburg*: Charlotten-Str. 62.—*Mexico*: Kurfürsten-Damm 205, Behren-Str. 63.—*Norway*: Alsen-Str. 2 (Pl. R, 20), Kronprinzen-Ufer 24.—*Papal See*: Hinter der Katholischen Kirche 4 (near Hedwigs-Kirche; Pl. R, 22).—*Paraguay*: Consulate-General, Kurfürsten-Damm 220.—*Persia*: Tiergarten-Str. 33, Seydel-Str. 25-26.—*Poland*: Kurfürsten-Str. 136 (Consulate-General & Passport Office, Kurfürsten-Str. 137).—*Portugal*: Kurfürsten-Damm 178, Elsa-Str. 3 (Friedenau).—*Rumania*: Matthäikirch-Str. 27, Dorotheen-Str. 26.—*Russia*: Unter den Linden 7 (Pl. R, 19, 22; p. 52).—*Spain*: Regenten-Str. 15 (Pl. G, 16), Roon-Str. 6.—*Sweden*: Tiergarten-Str. 36 (Pl. R, 13), Wall-Str. 5-6 (Passport Office, Kaiserin-Augusta-Str. 58).—*Switzerland*: Fürst-Bismarck-Str. 4 (Pl. R, 20; Passport Office, Kaiserin-Augusta-Str. 76).—*Yugoslavia*: Augsburger Str. 27.

t. English and American Churches, Club, Physicians.

St. George's Episcopal Church (Pl. R, 23), Montbijou Garden (p. 147); Holy Communion every Sunday at 9 a.m. and on the 3rd and 5th Sunday of the month at 12. Matins and sermon every Sunday at 11 a.m.—Chaplain, *Rev. David L. S. Pocock, M. A.*, Knesebeck-Str. 88, Charlottenburg.

American Church (Pl. G, 13, 14), Motz-Str. 6 (p. 175); regular service on Sun. at 11.30 a.m.—Pastor, *Rev. Dr. J. F. Dickie*, Luitpold-Str. 30.

First Church of Christ, Scientist, Köthener Str. 32, Beethoven-Saal. English service on Sun. at 11.30 a.m.

CLUB. *American Association of Commerce and Trade*, Leipziger Str. 101, corner of Friedrich-Str.

PHYSICIANS. English: *Dr. A. J. Mosenthal*, Augsburger Strasse 64 (surgeon; consulting hours, 4-6 p.m.); *Dr. A. Roman*, Speyerer Str. 18 (3-5 p.m.); *Dr. G. A. Kennedy* (dentist), Matthäikirch-Str. 4. —American Dentists: *Dr. J. H. Ramsey*, Kurfürsten-Damm 256; *Dr. Anne Russell*, Lützow-Platz 12; *Dr. Lawley York*, Bendler-Str. 43.

u. Collections and Places of Interest.

Several of the State collections are closed on the chief holidays, viz. New Year's Day, Good Friday, Easter Sunday, Whit Sunday, Ascension Day, Christmas Day, and the national Day of Repentance (Busstag). On the eves of Easter Sunday, Whit Sunday and Christmas Day, and on New Year's Eve they are closed at 1 p.m. Owing to the fluctuation of the mark, it has been found impossible to give the fees of admission.

Agricultural Museum (p. 162), Invaliden-Str. 42; open week-days (except Wed.) 10-3, Sun. 11-3; admission on Sun. free.

Aquarium (p. 179), near the Zoological Garden, in summer 9 a.m.-7 p.m. (Sun. 9-8), in winter 9-6.

Architectural Museum, see Technical Academy (p. 38).

Arsenal (p. 57), open daily 9-3, except Sat.; adm. Sun., Mon., Thurs. free.

Botanic Garden (p. 194) at Dahlem. Open from March 1st to Oct. 31st on Sun. 8-7 (hot-houses 8-6), week-days 7-7 (hot-houses 7-6); in winter 8 till dusk (hot-houses till 4). Adm. Sun., Wed., Sat. free. —*Botanic Museum* (p. 194), Königin-Luise-Str. 6-8, adjoining the Botanic Garden, in summer Wed. 10-3, Sun. 11-2 (in winter, only every 1st Sun. monthly 11-2), free.

Casts of Classical Sculptures (p. 55), in the University; entrance from Dorotheen-Str. Adm. Sun. 10-1, Mon. 10.30-11.30, Thurs. 4-7; free.

Cathedral (p. 65), Lustgarten, on week-days, except during hours of service, 10-4 (in winter 10 till dusk, Sat. 10-1, Sun. 12.30-2.30). Parties are conducted round the building every $\frac{1}{2}$ hr. Entrance on the Spree side, S.E. corner, by Portal XI. Service on Sun. at 10 and 6; recitals, see p. 27.

Charlottenburg. The Palace (p. 183) and *Mausoleum* (p. 184) are open on week-days 10-5.30, Sun. 11.30-5.30, in winter till 4 or 5 p.m. Tickets of admission are issued in the fore-court; the last guide starts with his party $\frac{3}{4}$ hr. before the gates are closed.

Column of Victory (Sieges-Säule; p. 137); ascent to the platform daily, in summer 9 (Sun. 10)-1 and 3-6.30, in winter 9 (Sun. 10) till dusk.

Emperor Frederick Museum (p. 98), near the Monbijou-Brücke, open daily 9-3, except Tues. Adm. Sun. (generally crowded), Wed., Sat. free. Collection of *Antiquities from Western Asia*, see p. 124.

Emperor William Memorial Church (p. 181), at Charlottenburg, open, except during service, week-days 9 till dusk (never later than 5); most suitable time 9-2; free. Entrance near the vestry (S.E. side). Concerts, see p. 27.

Ethnographical Museum (p. 133), Königgrätzer Str. 120; open daily 9-3, except Tues.; adm. Sun. & Thurs. free.

Exhibition of Art (*Grosse Berliner Kunstausstellung*), near the Lehrte Station in the Exhibition Park (p. 141; with restaurant), daily from May till Sept.; open Sun. 10-7, week-days 11-7.

Exhibition of the Academy of Art (p. 51), Pariser Platz 4, open periodically, generally 10 till dusk (5 at the latest); prices of admission vary.

Exhibition of the Society of Berlin Artists, in the Künstler-Haus (p. 172), Bellevue-Str. 3, open week-days 10-6.

Hohenzollern Museum (p. 147), Monbijou-Platz 6-9; temporarily closed.

Lessing Museum (p. 159), Brüder-Str. 13, daily 11-1; free.

Märkisches Museum (p. 154), Märkischer Platz; open daily, except Sat., 10-3; free.

Museum of German National Costumes and Domestic Industries (p. 157), Kloster-Str. 36; open daily (except Tues.) 9-3; adm. Sun., Mon., Thurs. free.

Museum of Industrial Art, see Palace Museum (p. 35). The library in the Industrial Art School, mentioned on p. 132, of the

former Industrial Art Museum, is open on week-days 9-9; the costume library 9-1; adm. free. Lectures are given frequently in winter at 8.30 p.m.

Museum of Natural History (p. 162), Invaliden-Str. 43; open daily (except Tues. & Fri.) 12-4 (Dec. & Jan. till 3); adm. on Sun. free.

Museum of Traffic and Engineering (p. 164), Invaliden-Str. 50-51, Sun. 11-3, Tues. & Fri. 10-3, Sat. 2-6 (in winter till dusk).

Musical Instruments, Collection of (p. 182), in the School of Music, Charlottenburg, Fasanen-Str. 1 (Portal IV), open Sun., Tues., Thurs., Sat. 11-1.

National Gallery (p. 90); except on Mon. and the chief holidays, daily 10-3, in summer Thurs. & Fri. 10-6 (Oct. 4, March 5, Nov. & Feb. 4, Dec. & Jan. 3). Adm. Sun. (generally crowded) & Fri. free. See also the Portrait Gallery and the Palace of the Crown Prince.

Oceanographical Museum (p. 145), Georgen-Str. 34-36, open Mon., Wed., Sat. 10-3, Sun. 12-4; adm. free.

Old and New Museums (pp. 76, 83), open daily 10-3; adm. Sun., Tues., Fri. free.—*Pergamon Sculptures*, see p. 89.

Palace of the Crown Prince (p. 60), Zeughaus-Platz, with the *Gallery of Modern Art*, open daily (except Mon.) 10-3, in summer Tues. & Wed. 10-6. Adm. Sun., Tues., Wed. free. The students' art-school is closed on Sun.

Palace of Emperor William I. (p. 54); open Sun. 11.30-5.30, week-days 10-5.30, in winter till 3.30.

Palace Museum (p. 68), in the Berlin Palace, open daily 9-3, in summer on Sun., Mon., Wed., Fri. the second floor only, on Tues., Thurs., Sat. the ground and first floors only; in winter those 29 rooms which are heated are shown daily, on all three floors. Entrance by the Eosander Portal III, under the dome.

Pergamon Sculptures, see p. 89.

Portrait Gallery (p. 62), Schinkel-Platz 6. Open week-days (except Mon.) 10-3, Sun. 10-1; adm. Sun., Wed., Thurs. free.

Postal Museum (p. 128), Leipziger Str. 16; open free daily (except Wed. & Sat.) 10-3. Closed on the chief holidays.

Potsdam, see p. 198.

Prehistoric Collections (p. 132), Prinz-Albrecht-Str. 7; open daily (except Mon.) 9-3; adm. Sun., Tues., Fri. free.

Prussian State Library (p. 52), Unter den Linden 38. The reading-rooms are open on week-days from 9 a.m. to 9 p.m. Books are lent at the foot of the large staircase from 9 a.m. to 9 p.m.; but

	Sun. and Holi- days	Monday	Tuesday	Wednes- day
Antiquities from Western Asia (p. 124)	—	11-2	—	11-2
Aquarium (p. 179)	9-8(6)	9-7(6)	9-7(6)	9-7(6)
Arsenal (p. 57)	9-3	9-3	9-3	9-3
Botanic Garden (p. 194)	8-7	7-7	7-7	7-7
Casts of Classical Sculptures (p. 55)	10-1	10.30-11.30	—	—
Cathedral (p. 65)	12.30-2.30	10-4	10-4	10-4
Emp. William Mem. Church (p. 181)	—	9-5	9-5	9-5
Mausoleum, Charlottenburg (p. 184)	11.30-5.30	10-5.30	10-5.30	10-5.30
Museum, Agricultural (p. 162) . . .	11-3	10-3	10-3	—
—, Architectural (p. 181)	—	10-3	10-3	10-3
—, Emperor Frederick (p. 98) . .	9-3	9-3	—	9-3
—, Ethnographical (p. 133)	9-3	9-3	—	9-3
—, German Costumes (p. 157) . .	9-3	9-3	—	9-3
— of Industrial Art (p. 68)	9-3	9-3	9-3	9-3
—, Märkisches (p. 154)	10-3	10-3	10-3	10-3
—, Natural History (p. 162) . . .	12-4(3)	12-4(3)	—	12-4(3)
—, Oceanographical (p. 145) . . .	12-4	10-3	—	10-3
—, Old and New (pp. 76, 83) . . .	9-3	—	9-3	9-3
—, Postal (p. 128)	10-3	10-3	10-3	—
— of Traffic (p. 164)	11-3	—	10-3	—
National Gallery (p. 90)	10-3	—	10-3	10-3
Palace of the Crown Prince (p. 60)	10-3	—	10-6(3)	10-6(3)
— of Emperor William I. (p. 54) .	11.30-5.30	10-5.30	10-5.30	10-5.30
—, Charlottenburg (p. 183) . . .	11.30-5.30	10-5.30	10-5.30	10-5.30
— Museum (p. 68)	9-3	9-3	9-3	9-3
Picture Exhibition, Annual (p. 34)	10-7	11-7	11-7	11-7
— — (Berlin Artists; p. 34)	—	10-6	10-6	10-6
Portrait Gallery (p. 62)	10-1	—	10-3	10-3
Prehistoric Collections (p. 132) . .	9-3	—	9-3	9-3
Rathaus, Berlin (p. 151)	10-2	10-2	10-2	—
Reichstags-Gebäude (p. 138)	1	9 or 2	9 or 2	9 or 2
Treptow Observatory (p. 170) . . .	10-10	10-10	10-10	10-10
Workmen's Welfare Exhibition (p. 183)	1-5	—	10-1	10-1
Zoological Garden (p. 179)	7-10	7-10	7-10	7-10

Thurs- day	Friday	Satur- day	The numbers in brackets refer to the winter months; those in <i>italics</i> denote free admission.
—	11-2	—	See below, Emp. Frederick Museum.
9-7(6)	9-7(6)	9-7(6)	
9-3	9-3	—	Adm. Sun., Mon., Thurs. free.
7-7	7-7	7-7	In winter 8 till dusk. Adm. Sun., Wed., Sat. free.
4-7	—	—	Adm. free.
10-4	10-4	10-1	In winter till dusk.
9-5	9-5	9-5	Comp. p. 34; adm. free.
10-5.30	10-5.30	10-5.30	
10-3	10-3	10-3	Adm. on Sun. free.
10-3	10-3	—	Closed during the vacation. Adm. free.
9-3	9-3	9-3	Adm. Sun., Wed., Sat. free.
9-3	9-3	9-3	Adm. Sun. & Thurs. free.
9-3	9-3	9-3	Adm. Sun., Mon., Thurs. free.
9-3	9-3	9-3	See below, Palace Museum.
10-3	10-3	—	Adm. free.
12-4(3)	—	12-4(3)	Adm. on Sun. free.
—	—	10-3	Adm. free.
9-3	9-3	9-3	Adm. Sun., Tues., Fri. free.
10-3	10-3	—	Adm. free.
—	10-3	2-6	
10-6(3)	10-6(3)	10-3	Adm. Sun. & Fri. free.
10-3	10-3	10-3	Adm. Sun., Tues., Wed. free.
10-5.30	10-5.30	10-5.30	In winter till 3.30.
10-5.30	10-5.30	10-5.30	
9-3	9-3	9-3	Comp. p. 35.
11-7	11-7	11-7	In summer only.
10-6	10-6	10-6	
10-3	10-3	10-3	Adm. Sun., Wed., Thurs. free.
9-3	9-3	9-3	Adm. Sun., Tues., Fri. free.
—	10-2	10-2	
9 or 2	9 or 2	9 or 2	Comp. p. 38.
10-10	10-10	10-10	Comp. p. 38.
10-1	10-1	10-1	Adm. free.
7-10	7-10	7-10	Comp. p. 38.

see the regulations hung at the entrance. — *Town Library*, see p. 75. *Library of the Industrial Art Museum*, see p. 34.

Rathaus, Berlin (p. 151); open daily 10-2, except Wed. and Thurs.

Rathaus, Charlottenburg (p. 183), temporarily closed.

Rauch-Schinkel Museum (p. 182), Hardenberg-Str. 34, to be opened in 1924.

Reichstags-Gebäude (p. 138); adm. to view the building (Portal V, on the N. side) on Sun. at 1 (except on the chief holidays), on week-days at 9 a.m., or, if the House is not sitting, at 2. The inspection occupies $\frac{3}{4}$ hr. — Tickets of adm. to the galleries (40 seats; free) are issued $\frac{1}{2}$ hr. before the session (Portal V), but are generally at once exhausted (access easier by applying to a member).

Stadthaus (p. 158), Kloster-Str. 60; Hall, on week-days 8-3, free.

New Synagogue (p. 147), Oranienburger Str. 30; admission 9-5 (in winter 9-4) on application to the custodian, except on 1 Jan. and the Day of Atonement, when tickets, a tariff for which is shown by the custodian, are necessary. Ordinary services after dusk on Fridays.

Technical Academy (p. 180), at Charlottenburg: *Architectural Museum* (on the second floor of the E. wing, entrance through Room 316), open free from Mon. to Fri. 10-3, except during the vacation.

Treptow Observatory (p. 170), Alt-Treptow 1. Inspection daily 10 a.m.-10 p.m.; use of the telescope 2-11 p.m. (in winter 2-10 p.m.). Lantern and cinematographic lectures, in the evening (Sun. 4, 6, and 8 p.m.).

Urania. Two branches: — *a.* Tauben-Str. 48-49 (p. 125); Scientific Theatre at 8 p.m. — *b.* Invaliden-Str. 57-62 (p. 141), temporarily closed.

Workmen's Welfare Exhibition (p. 183), at Charlottenburg, Fraunhofer-Str. 11-12; open free on week-days (except Mon.) 10-1, Sun. 1-5.

Zoological Garden (p. 179); open daily in summer (April-Sept.) 7 a.m.-10 p.m.

v. A Week in Berlin.

A fair knowledge of Berlin may be gained in a single week. The most important places and objects of interest in the city are to be found in the space enclosed between the Tiergarten to the W., Alexander-Platz to the E., the Spree to the N., and Leipziger Strasse to the S. The first fine day should be devoted to Potsdam (comp. p. 197), without which a complete impression of Berlin can scarcely be obtained.

1ST DAY. Walk through Unter den Linden from the Brandenburg Gate (p. 51) to the Lustgarten (Cathedral, Palace, p. 65 seqq.). Then drive past the Old and New Museums (pp. 76, 83) and the National Gallery (p. 90), cross the Friedrichs-Brücke, and proceed viâ Burg-Str. (Exchange, p. 154) and Kaiser-Wilhelm-Str. to Alexander-Platz (p. 152). Thence follow König-Str. past the Rathaus (p. 151), the Kurfürsten-Brücke (p. 75), and Schloss-Platz (p. 75) to the Monument to Emperor William I. (p. 74). Crossing Werderscher Markt (p. 64) and Gendarmen-Markt (p. 126), take Friedrich-Str. and Leipziger Str. to Potsdamer Platz (p. 172), and proceed by Bellevue-Str. to the Sieges-Allée (p. 141). Finally, walk through the last to the Reichstag Building (p. 138) and the Bismarck Monument (p. 137). — The following may also be recommended: Take the Stadtbahn from Friedrich-Strasse Station (sit on the right) to Warschauer Strasse Station (Pl. G, 34), then by Elevated and Underground Railway to Wittenberg-Platz (Pl. G, 13), walk along Tauentzien-Str. (p. 175) to the Zoological Garden and return by the Stadtbahn (sit on the right) to Friedrich-Strasse Station.

2ND DAY. *Palace Museum* (p. 68). Afternoon: *Cathedral* (p. 65). Underground Railway to Hallesches Tor for the *Kreuzberg* (p. 171). Elevated Railway to the Silesian Gate; thence walk along the Spree to *Treptow* (p. 170).

3RD DAY. *Emp. Frederick Museum* (p. 98). Afternoon: *Botanic Garden* (p. 194). *Grunewald Lakes* (p. 192).

4TH DAY. *National Gallery* (p. 90). *Rathaus* (p. 151). Afternoon: *Charlottenburg Palace* (p. 183) and *Mausoleum* (p. 184). Evening: *Halensee* (p. 191).

5TH DAY. *Reichstag Building* (p. 138). *Palace of Emp. William I.* (p. 54). *Natural History Museum* (p. 162). Afternoon: *Exhibition Park* (p. 141). *Tiergarten* (p. 177). Evening: *Die Zelte* (p. 177).

6TH DAY. *Arsenal* (p. 57). *Old and New Museums* (pp. 76, 83). *Pergamon Sculptures* (p. 89). Afternoon: *Emp. William Memorial Church* (p. 181). *Zoological Garden* (p. 179).

7TH DAY. *Palace of the Crown Prince* (p. 60). *Ethnographical Museum* (p. 133). *Prehistoric Collections* (p. 132). Afternoon: Wannsee Railway to *Wannsee* (p. 193). Thence steamer to *Potsdam* (p. 197), and spend the night there.

8TH DAY. *Potsdam* (p. 198).

Berlin (110-218 ft. above the sea-level; 13° 23' 54'' E. long., 52° 30' 17'' N. lat.), the capital of Prussia and of the German Republic, contained in 1922 about 4,000,000 inhab.†, and thus occupies the second place among the cities of Europe. Lying in a sandy plain on the navigable *Spree* (Berlin-Stettin Ship Canal, see p. 165), it is an important centre of the railway-system of Germany, one of the foremost seats of commerce in the country, and, if events had taken their normal course, it would have been perhaps the greatest manufacturing town in Continental Europe. The staple commodities of its trade were grain, spirits, and wool; the principal branches of its industry were iron-founding, the construction of machinery, locomotives, and rolling-stock, and the manufacture of arms, chemicals, and scientific instruments, cinematographic films, furniture, china, carpets, American cloth, linoleum, linen, household and fancy goods, and articles of clothing, the cheaper kinds of which last found their way to all parts of the world. The money-market of Berlin was also of great importance, and the city has taken a leading place in the utilization of electric power and the improvement of lighting facilities.

The oldest quarters are *Alt-Berlin* (on the right bank of the Spree, bounded by the Stadtbahn), *Alt-Kölln* (on an island in the river), *Friedrichs-Werder* (on the left bank of the Spree, between the Arsenal and Spittel-Markt), and *Neu-Kölln* (Wall-Strasse and its neighbourhood). These form the heart of the city and were originally enclosed by fortifications. Around them in the 17th and 18th cent. rose an inner zone of new quarters, bounded until 1868 by a customs-wall 9 M. in length (almost corresponding with the present 'Stadt-Ring' of the electric tramway, p. 14): the *Dorotheenstadt* (stretching from the Spree to Behren-Strasse), *Friedrichstadt* (to the S. of Behren-Strasse), *Luisenstadt* (to the E. of Linden-Strasse), etc. To these a large number of suburbs now incorporated in the town were added during the 19th and 20th centuries.

The government of the city is shared by the Magistracy and the Town Council, under the supervision of the Oberpräsident (governor) of Brandenburg. The Magistracy consists of the Chief Burgomaster, a Burgomaster, and 30 town councillors, of whom 22 are

† The census of Berlin proper for Dec., 1910 gave its population as 2,071,257, of whom about 81% were Protestants, 11% Roman Catholics, and 5% Jews; 41% were born in Berlin and 31,000 were Polish-speaking. By Dec., 1921 the population had sunk to 1,963,000. The number of foreigners resident in Berlin, many of whom had come from Eastern Europe, was estimated in 1922 at 121,000. The total area of Berlin, i.e. 'Stadt Berlin', is 338 sq. M., thus exceeding that of Paris and London, and approaching that of New York.

salaried. In addition there is an assembly of 225 members. For local administration the urban area is divided into 20 municipalities ('Verwaltungsbezirke'; 6 in Berlin, as hitherto constituted, 14 in the suburbs), each with its own supernumerary Burgomaster and municipal council. The landed property (including sewage farms in the N. and S.) amounts to 61,721 acres ($96\frac{1}{2}$ sq. M.).

History. Berlin first appears in history in the early part of the 13th cent., when it was already a double town of some importance (Berlin and Kölln). In all probability the original Wendish settlements had been taken possession of by German colonists at the end of the preceding century. The name also is doubtless of Wendish origin, and its connection with the bear (*Bär*) which appears in the city arms is merely an etymological fancy of later date. The name of *Kölln* is mentioned for the first time in a document of 1237, that of *Berlin* in 1244, after which the town soon began to be regarded as one of the most considerable in the Mark, ranking with Brandenburg (p. 212), the residence of the Margraves. The two towns were united in 1307, and by their prudent policy during the troublous times of the 14th cent. raised themselves to a position of great importance. Berlin-Kölln even became the head of a confederation of towns of the Mark, which it represented in dealings with the Hanseatic League. Such a position, however, almost amounting to the independence of a free imperial town, could not be maintained against the might of the *Hohenzollern* family, which became master of the Mark in 1415. In consequence of its unsuccessful opposition to *Frederick 'with the Iron Tooth'* (1440-1470), the second Elector, the town was deprived of its privileges (1442, 1448), and a fortified castle, traces of which may still be found (p. 66), was erected to keep it in check. *Elector John Cicero* (1486-99) made Berlin-Kölln his permanent abode, and from that period the fortunes of the town were interwoven with those of the *Hohenzollern* family and its other dominions. In 1539 the townspeople and *Joachim II.* (1535-71) embraced the Reformed faith. This splendour-loving prince and his successor *John George* (1571-1598) began the alteration and extension of the palace in the Renaissance style.

To *FREDERICK WILLIAM*, the 'Great Elector' (1640-88), the founder of the Prussian state, Berlin is chiefly indebted for its modern importance. He incorporated the settlement of *Friedrichs-Werder* with Berlin-Kölln, fortified the city on the Dutch system (1658-83), and founded the new town, which he named *Dorotheenstadt* in honour of his second wife. The forest which extended on this side of the town nearly as far as the Spree was now removed, and on its site was planted a double avenue of lime-trees, on each side of which gradually sprang up the handsome modern street named

Unter den Linden (p. 51). Owing to the introduction of foreign settlers, particularly of French Protestant refugees (after the Revocation of the Edict of Nantes in 1685), the population of the town increased to 20,000. With the construction of the Friedrich-Wilhelm Canal Berlin became an entrepôt between Breslau and Hamburg. It now found itself the seat of an independent industrial activity, while the Court zealously promoted artistic enterprise and strove to embellish the town, chiefly with the aid of Dutch architects. The nucleus of the present state library and art collections was also formed at this period.

Frederick III. (1688-1713), who became KING FREDERICK I. in 1701, erected the *Friedrichstadt*, constituted Berlin a royal residence, and united the administration of the five quarters of the city. In 1694 he founded the Academy of Art, and in 1700 the Academy of Science, the first president of the latter being the celebrated *Leibniz*; while in the province of architecture he was fortunate in obtaining the services of *Andreas Schlüter* (b. at Hamburg in 1664, d. at St. Petersburg in 1714), the greatest artist of his period. First employed as a sculptor on the *Lange Brücke*, in the former *Royal Palace* (p. 66), and on the *Arsenal* (p. 57), begun by J. A. Nering (d. 1695), Schlüter afterwards erected the *Palace of Charlottenburg* (p. 183), and in 1699 began the reconstruction of the *Royal Palace*, which was not completed until long after his death. He was also the sculptor of the *Equestrian Statue of the Great Elector* (p. 75) in 1703. In 1710 the population, which had been steadily augmented by French and Walloon immigrants, was 61,000.

Under the patriarchal government of FREDERICK WILLIAM I. (1713-40) the city made no less substantial, though less striking progress. This monarch completed the royal palace, enlarged the Friedrichstadt and the Dorotheenstadt, began to pull down the fortifications, and added the N. and E. suburbs to the town, enclosing them with the customs-wall mentioned on p. 41. All these operations, however, were conducted in so economical a spirit, that the buildings are generally insignificant in appearance. In 1740 the population had increased to 91,000, including 2000 Bohemian Protestants.

FREDERICK THE GREAT (1740-86) was unwearied in his efforts to extend and embellish not only Potsdam but also his capital, though he seldom made the latter his residence. In *G. W. von Knobelsdorff* (1699-1753) he found an eminently capable architect. Thus in 1743 he erected the *Opera House* (p. 56) in a noble, almost classical style, which presented a marked contrast to the capricious and degraded taste of the age. As the great monarch, however, had a strong predilection for designing his new buildings in person and for materially altering the designs submitted to him, he found the less independent successors of Knobelsdorff more subservient to his

wishes. The *Palace of Prince Henry* (now the University; p. 54), the *Church of St. Hedwig* (p. 56), the *Library* (p. 55), and the *Domed Towers* (p. 127) in Gendarmen-Markt are the principal edifices of this period. Frederick also presented his citizens and officials with several hundred building sites, but he characteristically insisted that, however modest the houses erected on them might be, they should present palatial façades towards the street. Commerce and industry (banking, maritime commerce, the manufacture of china, silk-culture, weaving) were fostered; the Academy of Science, under the auspices of French savants, awoke to new life; and the collections of art were materially increased. At the same time a new intellectual era began to dawn, and to this period belong the authors Lessing (1729-81), Moses Mendelssohn (1729-1786), and Nicolai (1733-1811), and the painter and engraver Chodowiecki (1726-1801). Although Berlin suffered severely during the Seven Years' War, having been twice occupied by foreign troops (1757 and 1760), the population had increased by the end of Frederick's reign to 145,000.

Under FREDERICK WILLIAM II. (1786-97), Frederick's successor, the population increased much more rapidly, and in the year 1800 it amounted to no fewer than 172,000. Considerable progress was also made in the province of art. In 1793 K. G. Langhans (1733-1808), following the example of Knobelsdorff, erected the *Brandenburg Gate* (p. 51) in the classical style, while G. Schadow's Quadriga, with which it was adorned, achieved a new triumph in the province of sculpture. The architects Gentz and Gilly also adopted the classical style, while J. A. Carstens, a native of Schleswig, who began his career in 1788 as professor at the Berlin Academy, inaugurated the revival of classical taste in painting. The theatre, formerly devoted to French plays, was now dedicated to the national German drama, which was zealously cultivated from the year 1796 onwards under the auspices of Iffland (1759-1814).

The Napoleonic disasters by which Berlin was overtaken during the reign of FREDERICK WILLIAM III. (1797-1840) presented only a temporary obstacle to the progress of the city. The crushing impression produced by the defeat of the Prussian army in 1806 and by the French occupation of the city, which lasted till the end of 1808, was largely counterbalanced by the foundation of the *University* in 1810. After the establishment of peace in 1815, art, science, and commerce began to flourish anew. The university took the highest rank among the learned institutions of Germany; William and Alexander von Humboldt, Karl Ritter, Hegel, Savigny, Schleiermacher, Böckh, Lachmann, and many other famous men lived and worked at Berlin; and dramatic art also attained a high standard. At this period the most distinguished

architect was *Friedrich Schinkel* (1781-1841), who was equally capable as a painter, as his sketches for the frescoes of the hall of the Old Museum testify (see p. 77); and many admirable buildings, both in the classical and the Gothic style, were erected by this great master in Berlin and the environs. It was his aim to build as the ancient Greeks would have built had they lived among us, and it was due to his teaching that the foundation stone of a national artistic revival was laid. He was the architect of the *Royal Guard House* (1818; p. 56), the *Royal Theatre* ('Schauspielhaus'; 1821; p. 126), the *Old Museum* (1828; p. 76), the *Academy of Architecture* (1834; p. 62) and the *Friedrichs-Werder Church* (p. 64; in the Gothic style) at Berlin, of the *Palaces of Babelsberg* (p. 208), *Gliencke* (p. 208), and of *Charlottenhof* (p. 206), and the *Church of St. Nicholas* at Potsdam (p. 201), while his numerous designs exercised no inconsiderable influence on the architecture of other countries. Berlin architects long accounted it the highest honour to be reckoned among his pupils. As Schinkel reigned supreme at Berlin in the province of architecture, so did *C. D. Rauch* (1777-1857) in that of sculpture, eclipsing his senior, G. Schadow, and still more so his contemporary, F. Tieck. In him the hero-worship of the period of the wars of independence found an admirable illustrator, and portrait-sculpture now received a new impulse. Far inferior to these architects and sculptors were the painters of this period (Wach, K. Begas, Hensel, Klöber, K. Blechen, and F. Krüger), whose names are hardly known out of their native city.—The long years of peace in the latter part of this reign contributed materially to the external prosperity of Berlin. Commerce and industry, the latter stimulated by the exertions of Beuth, were greatly benefited by the construction of high-roads, the abolition of the monopoly of the guilds (1810), and the foundation of the *Zollverein* (1834); and the city now began to lose the official and garrison-like air with which it had hitherto been pervaded. In 1838 the railway to Potsdam was opened. From 201,000 in 1819 the population had in 1840 increased to 329,000.

During the following reign, that of *FREDERICK WILLIAM IV.* (1840-61), the cultivation of art seemed likely to progress far more rapidly. The favourable conditions of that monarch's reign were enhanced by the enthusiasm and refined artistic taste of the king himself, who often acted as his own architect. The prospect, however, was not entirely realized. The building of a cathedral, the king's favourite project, and of the royal burial-vault (*Campo Santo*) was never carried out; and although the architecture of the city was enriched by the completion of the New Museum, the dome of the palace, and numerous other edifices, most of them lack the imposing grandeur of Schinkel's creations. The leading architects of this period were *F. A. Stüler* (1800-65), to whom most of the

government-buildings were entrusted, Soller (d. 1853; St. Michael's Church, p. 169), K. F. Langhans (d. 1869; Palace of Emperor William I., p. 54), Strack (d. 1880; St. Peter's, p. 159), Knoblauch (d. 1865), and Hitzig (d. 1881), the last two chiefly eminent in the field of domestic architecture. — In the department of painting also the revival which had been anticipated from the presence of Cornelius (from 1841; d. 1867; see p. 93) and Kaulbach (d. 1874; p. 83) was not realized; while the genius of *Adolf von Menzel* (p. 92) was not duly appreciated. To the labours of *Rauch*, on the other hand, whose masterpiece, the statue of Frederick the Great (p. 53), is justly admired, and to those of his numerous pupils (Drake, Bläser, A. Wolff, Kiss, etc.), the art of sculpture was indebted for its high repute during this reign. — After the introduction of railways Berlin increased rapidly in importance as a commercial and industrial centre. In 1849 the population was 424,000, and in 1860 it had increased to 496,000.

During the reign of the EMPEROR WILLIAM I. (Prince Regent from 1858, King 1861-88) the prosperity of Berlin made still more rapid strides. In 1871, indeed, began that marvellous activity in industry and commerce which has obtained for Berlin a place among the great capitals of the world with a rapidity hitherto unknown except in the case of American towns. The population (excluding the suburbs: 826,000 in 1871, 1,000,000 in 1877, 1,500,000 in 1888) was gradually trebled, and under the EMPERORS FREDERICK III. (1888) and WILLIAM II. (1888-1918), it rose to more than 2,000,000.

ART also has revived, especially in the department of architecture. The Rathaus or Town Hall (begun in 1859; p. 151), the Exchange (p. 154), and the New Synagogue (p. 147) were the first of a long series of imposing edifices, in which a complete revolution in taste manifests itself. The prevailing tendency is to attach more importance to solidity and the artistic ornamentation of the interior, and to use colour more freely than formerly. Since 1870 the classic tradition of Schinkel has been succeeded by a strong leaning towards the Renaissance, though the Italian style proper has seldom been followed. The baroque-like forms of the later German Renaissance were found more congenial, and the pronounced baroque style associated with the name of Schlüter became ultimately the dominating feature in domestic architecture. The Reichstags-Gebäude (p. 138), by *Wallot*, marks a distinct advance in the standard of architectural forms. The Italian baroque style applied in the Cathedral (p. 65) produces a somewhat foreign impression. On the other hand mediæval styles of architecture have been most in vogue for the numerous churches built since 1890, especially the Romanesque style, which is well illustrated in the Emperor William Memorial Church (p. 181). More important than these examples of varying fashion in architecture are the creations

produced by the specific demands of modern times, such as the railway stations with their enormous departure-halls (nearly all entirely rebuilt since 1870), the hospitals built on the pavilion system, and especially the palatial business-offices and stores. This last type of building, which has changed the appearance of whole streets, was initiated by Kayser & von Groszheim in Rosen-Strasse (p. 153), and carried to its height by *Alfred Messel* (1853-1909) in Wertheim's Emporium (p. 129). Peter Behrens has given an artistic appearance to the buildings of the Allgemeine Elektrizitäts-Gesellschaft (pp. 165, 166). The Ministerial Offices (pp. 128-131), the Prussian Chamber of Deputies (p. 131), the former Royal Stables (p. 75), the Emperor Frederick Museum (p. 98), the State Library (p. 52), and other such palatial edifices follow the beaten track. *Ludwig Hoffmann*, the designer of the Supreme Court of Justice at Leipzig, who has held the post of city-architect since 1896, has adopted a happy compromise, typically exemplified in the schools, hospitals, and municipal offices built under his supervision. The artistic construction of residential blocks with the simplest of materials has been successfully accomplished in Charlottenburg by A. Gessner, by P. Jatzow in Rüdesheimer Platz, and by P. Mebes in Steglitz, Pankow, etc. Lucae (d. 1877), Adler (d. 1908), Ende (d. 1907), Gropius (d. 1880), Julius Raschdorff (d. 1914), Schwechten, and Ihne (d. 1917) may also be mentioned among the creators of the most successful buildings of recent date.

In sculpture Siemering (d. 1905) and Schaper (d. 1919) adhered to the noble repose of the school of Rauch, while Reinhold Begas (d. 1911) exhibits a pictorial style, with motives bordering on the baroque. The wholesale production of monumental statuary has rather expanded the field of sculpture than added to its intrinsic merit. Among the many younger masters may be mentioned Tuailon (d. 1919), who abandoned the style of Begas and returned to that of Schadow and Rauch, Lederer, who designed the Bismarck Memorial at Hamburg, Herter (d. 1917), Brütt, Manzel, Fritz Klimsch, August Gaul (d. 1921), noted for his sculptures of animals, and Uphues (d. 1911).

In painting the movement towards monumental art expected after the summoning of A. von Werner (d. 1915) to Berlin in 1871 did not take place. Geselschap's (d. 1898) paintings in the cupola of the Arsenal found no imitators. Of the members of the Society of Berlin Artists we may mention the painters Ludwig Knaus (d. 1910), Franz Skarbina (d. 1910), Paul Meyerheim (d. 1915), Friedrich Kallmorgen, Arthur Kampf, and Hugo Vogel. Max Liebermann, now director of the Academy of Art (p. 51), started the 'Secession', an impressionist movement emanating from the Munich society of that name, and he was followed by Leistikow (d. 1908), Max Slevogt, L. Corinth, and many others among the younger artists.

Contemporaneously with the rise of architecture the **APPLIED ARTS**, which since the misfortunes of Napoleon's time had remained stationary, received a new impetus towards the picturesque style of the Renaissance. The influence of the Museum of Industrial Art (p. 68), founded in 1867, was largely responsible for the increasing importance attached to artistic domestic decoration. After 1890, however, there took place a counter-movement, to some extent in sympathy with the Belgian and English conceptions, which rigorously excluded all superfluous embellishments. This counter-movement has steadily developed, without, however, entirely superseding the old style. A number of sculptors and painters, among whom may be mentioned Otto Eckmann (d. 1902), Bruno Paul, Emil Orlik, and Peter Behrens (comp. p. 47), have devoted themselves to the applied arts. Cabinet-making and carpet-weaving hold a high place among the industries of the city, while the arts of the jeweller and the goldsmith, and the manufacture of bronze articles are also carried on successfully. The State Porcelain Factory is mentioned at p. 180.

As regards its **General Aspect**, Berlin suffers from the dead level of its site, and also, since three-quarters of its buildings are quite modern, from a certain lack of historical interest. The Church of St. Nicholas (p. 158), the Church of St. Mary (p. 153), the Kloster-Kirche (p. 157), and the Chapel of the Holy Ghost (p. 153) are practically the only buildings remaining of the old town (p. 42), which consisted of narrow, crooked streets of dwelling-houses (pp. 41, 151), and a few larger cloisters and hospitals grouped round the two Town Halls. With improved means of locomotion the inner town has now gradually become the commercial nucleus of Berlin, like the City in London. Palatial buildings have arisen, occupied from floor to ceiling by business-offices and ware-rooms. The approaches to the old town have been widened, new ones have been built, and the Spree has been cleared of obstructions. The neighbourhood of the former *Royal Palace* (p. 66) has been remodelled in harmony with the baroque forms of the palace itself. The Lustgarten, the Opera House Square, and the street known as *Unter den Linden* together form a broad and magnificent thoroughfare. The system on which the *Friedrichstadt* (p. 43), to the S. of the Linden, is laid out, points to its origin in the mere will of the sovereign. The regular streets crossing each other at right angles have not arisen from the needs of traffic; the few squares, such as Gendarmen-Markt, have been arbitrarily inserted. Here also, however, the old houses have been replaced by large new buildings, notably in the chief streets. Behren-Strasse, the chief residence of the diplomats down to 1870, Mauer-Strasse, and Kanonier-Strasse, all now contain numerous banking-houses and insurance-offices.

Spittel-Markt and Hausvogtei-Platz (pp. 159, 160) are commercial centres, while the invasion of the residential quarters by business-premises progresses steadily towards the W.

Neither the expansion of the town in the 18th century, nor the system of building adopted in 1860, was conducive to originality or variety in the different quarters. For miles the whole ground was systematically marked out, without any great consideration of the characteristic difference between the wide main arteries and such smaller side-streets as might be found necessary. The enormous prices of the large building-lots, which were generally very narrow in proportion to their depth, necessitated the building of high houses with narrow courts. All over the town we find on the same plots expensive residences in front and cheaper and crowded ones behind, thus causing a great mixture of all classes of the inhabitants, and great monotony of street effects. It is only within recent years that some of the suburbs have been laid out on the villa system.

Just as in London, in Paris, and other capitals, so in Berlin, the upper classes tend on the whole to live at the W. end of the town, while the E. end is given over to factories and workshops. The SOUTH-EASTERN QUARTER is the seat of the more skilled industries, such as cabinet-making and the manufacture of articles in bronze and other metals. The place of the old building-yards and factories is gradually being taken by the so-called *Höfe*, huge, many-storied buildings, often enclosing three or four interior courts, and airy and well lighted from floor to ceiling. Similar erections serve as warehouses for industrial samples. — The NORTH-EASTERN QUARTER is the seat of the woollen and clothing industries, and contains little that is worth seeing. The Friedrichshain (p. 167), however, forms a pleasant oasis here. Farther out is the Central Slaughter House (p. 167).

The NORTHERN QUARTER was from 1860 to 1880 the seat of great machine-works and foundries. Since then the manufactories have been transferred to the N.W. as far as Tegel and Reinickendorf, and the buildings containing the physical science schools and collections now stand on the site of the old royal iron-foundry. In the extreme N. are the suburbs of *Pankow* and *Nieder-Schönhausen*, enclosing an old palace park. — The NORTH-WEST QUARTER is occupied chiefly by courts-of-law, medical institutes, hospitals, etc. The district of *Moabit* is surrounded by them, while the *Hansa Quarter* (p. 178), which lies beyond the Spree and adjoins the park of Schloss Bellevue, can boast of several streets of high-class residences.

The WESTERN QUARTER is the favourite abode of the well-to-do on account of its proximity to the Tiergarten. In place of the large parks and small villas which once surrounded the woods, the aristocratic *Tiergarten Quarter* has arisen since 1850, stretching on the S. to the Landwehr Canal and on the W. to the Zoological

Garden. The gardens, however, are gradually disappearing before the encroachments of bricks and mortar, the ground to the S. of the canal being almost entirely built over. In *Potsdamer Strasse* the business life of *Leipziger Strasse* extends as far as *Schöneberg*. The *Kurfürsten-Damm* (p. 182), beginning on the S. side of the Zoological Garden, runs S.W. to *Halensee* and the villa colony of *Grünwald* (p. 191). To the N. the W. end of Berlin borders on *Charlottenburg*, to the S. on *Schöneberg* and *Wilmersdorf*, the space once intervening between the city and these suburbs being now entirely built over. The outlying suburbs on the Potsdam railway, *Friedenau*, *Steglitz*, and *Lichterfelde* were, before the Great War, rapidly rising in extent and importance, and the Botanic Garden and a number of scientific institutions have been transferred to *Dahlem*.

There are few dark lanes or alleys even in the old part of the city. Nearly all the newer houses have balconies, gay in summer with flowers and foliage. The public squares are embellished with gardens, monuments, and fountains, and the newer churches also are generally surrounded by small ornamental grounds. The centres of traffic, such as *Jannowitz-Brücke*, *Trebbiner Strasse*, *Lehrte Station*, etc., with their network of railway-lines and the navigation on the river offer scenes of remarkable animation.

The loss of the Great War has effected vast changes in the social composition of Berlin. The brilliance of the imperial court has disappeared. New classes of society with new aspirations have risen to commercial power, while the former calm based on assured prosperity has given way to a restless self-indulgence. The large influx of foreigners, mainly from Eastern Europe (comp. p. 41), is readily noticed, whereas the activities of the intellectual and professional classes, who now live in comparative retirement, are not immediately apparent to the passing visitor.

1. Unter den Linden.

The handsomest and busiest part of Berlin, which likewise comprises the most interesting historical associations, is the line of streets extending from the Brandenburg Gate to the former Royal Palace, consisting of ***Unter den Linden** (Pl. R, 20, 23), *Kaiser-Franz-Joseph-Platz*, and the *Platz am Zeughaus*. The Linden (comp. p. 43), a street 198 ft. in width, deriving its name from the lime-trees (interspersed with chestnuts) with which it is planted, resembles the Boulevards of Paris, although inferior in length, and is flanked with handsome palaces, spacious hotels and restaurants, and attractive shops, which since the end of the 19th cent. have gradually replaced the older buildings (see p. 48). The Linden is to Berlin what Bond Street and Piccadilly are to London, the corner of Friedrich-Strasse and its environs S. of the Linden presenting a most animated picture, especially in the afternoon and evening. The length of the street from the Brandenburg Gate to the Monument of Frederick the Great is about $\frac{2}{3}$ M., to the palace gate about 1 M.

The ***Brandenburg Gate** (*Brandenburger Tor*; Pl. R, 20, 19), at the W. end of the Linden, forms the entrance to the town from the Tiergarten (see p. 136). It was erected in 1788-91 by K. G. Langhans (p. 44) in imitation of the Propylæa at Athens, and has five different passages, separated by massive Doric columns. The material is sandstone. The structure (85 ft. in height, including the figure, and 205 ft. in width) is surmounted by a *Quadriga of Victory*, in copper, by G. Schadow (1794). This was taken to Paris by the French in 1807, but restored in 1814. The gate is flanked with open colonnades for foot-passengers, built by Strack in 1868; the statue of Mars in that to the S. is by Schadow.

TRAMWAYS (pp. 13-21) run from the Brandenburg Gate and the Reichstag Building (p. 138) to Alexander-Platz Station (75), Anhalt Station (1, 14, 15, 21, 25), Charlottenburg (54, 75, 78), Dönhoff-Platz (13), Friedrich-Strasse Station (25, 30, 54, 75), Gesundbrunnen (23, 30), Hackescher Markt (52, 78), Halle Gate (1, 14, 15, 21), Lehrte Station and Moabit (13, 14, 15, 21, 23, 24), Museum Island (75, 78), Neues Tor (51, 57, 151), Neukölln (15, 21), Nollendorf-Platz (30, 51, 52, 57, 151), Potsdam Station (1, 13, 14, 15, 21, 23, 24, 25, 30, 51, 52, 57, 97, 151), Silesian Station (1, 13), Schöneberg (24, 51, 57, 151), Spittel-Markt (13), Stettin Station (1, 25, 30, 51, 57, 97, 151), Zoological Garden (30, 78).

OMNIBUSES, see p. 21.

Between the gate and the Linden lies **PARISER PLATZ** (Pl. R, 20, 19), so named after the victories of 1814, and adorned with gardens and flower-beds. No. 4, on the S. side, is the *Academy of Art*, established since 1907 in the former palace of Count Arnim. The academy was founded in 1694 under Frederick I. by Schlüter and Terwesten (exhib-

itions, see p. 34). No. 5, on the N. side, is the *French Embassy*; Max Liebermann, the painter (comp. p. 47), lives at No. 7.

UNTER DEN LINDEN, No. 1 (S. side), at the corner of Pariser Platz, is the *Hotel Adlon* (p. 4), erected by Gause & Leibnitz in 1905-7. On the right, beyond it, diverges Wilhelm-Strasse (p. 130), continued on the N. by Neue Wilhelm-Strasse (p. 160). No. 3, on the right, contains the offices of the *Berliner Lokal-Anzeiger* (p. 31; public reading-room with the latest telegrams). No. 4 is the Prussian *Kultus-Ministerium* (science, art, and education); Nos. 5 & 6 the *Hotel Bristol* (p. 4), by Gause; No. 7 the *Russian Embassy*, the former palace of Princess Amelia, youngest sister of Frederick the Great, rebuilt by Knoblauch in 1840-41. — On the N. side, Nos. 75-76 is *Schulte's Art Shop* (p. 31), built in 1904-5 by Messel; No. 73 is occupied by the Prussian *Ministry of the Interior*; and Nos. 57-58 are the premises of the *International Sleeping Car Co.* (p. 3), by Berndt; Nos. 50-51 the *Mercedes House* of the Daimler Motor Co. — No. 13 is the bank of *S. Bleichröder* (p. 31); Gerson Bleichröder (d. 1893) was in 1870 the financial adviser of the Prussian government. Farther on to the right, Nos. 17 & 18, is the former Hotel Westminster, adjoined to the S. in Behren-Str. by the Metropol-Theater (pp. 25, 125), which is reached by the passage called Linden-Galerie.

Near the corner of Friedrich-Strasse is the entrance to the *Passage* or *Kaiser-Galerie* (Pl. R, 23, 22), built in 1869-73 by Kyllmann & Heyden, which leads to the corner of Friedrich-Strasse and Behren-Strasse (p. 125). — At the corner of Friedrich-Strasse (comp. p. 51) are (No. 25) *Kranzler's* confectioner's shop (pp. 10, 7), and (No. 26) *Café Bauer* (p. 9).

UNDERGROUND RAILWAY. Friedrich-Str. Station (p. 13) is 6 min. due S. — TRAMWAYS from Gendarmen-Markt (S. E.), see p. 126; from Charlotten-Str. (N.) and Dorotheen-Str. (N. E.), see p. 2. — OMNIBUSES and NIGHT-OMNIBUSES, see p. 21.

Beyond Friedrich-Strasse, on the S. side (No. 30), is the *Habelsche Weinhandlung* (p. 7), a well-preserved example of domestic architecture at the beginning of the classical period (1779), with a simply furnished old wine-room (r. from the lobby); Nos. 32 and 33-35 are the buildings of the *Disconto-Gesellschaft* (No. 35 by Ende & Böckmann). — Opposite, on the N. side, No. 38, is the —

Prussian State Library (Pl. R, 23), begun in 1903 from designs of E. von Ihne, and completed in 1914. The cost of the building, which is 557 ft. in length and 344 ft. in width, was 25 million marks. The sandstone façades show moderate baroque forms and are adorned with allegorical figures representing the different branches of science and towns noted for their universities and libraries. — The front building towards the Linden, with a pediment-group 'Art and Technical Science rendering homage to Athena', by

H. Feuerhahn, contains, to the left, the Director's Office, to the right (on the 1st floor) the *Academy of Science*, founded in 1700 on the initiative of Leibniz, with a festive hall. Beyond the court of honour a broad flight of steps in the central building leads to the large octagonal reading-room (height 125 ft., diameter of dome 123 ft.), with accommodation for 400 readers. The back building in Dorotheen-Str. is occupied by the *University Library* (678,000 vols., reserved for members of the university). The reading-room contains a painting by A. Kampf of Frederick the Great presenting the old library to the Berlin savants.

The *State Library* was founded by the Great Elector in 1661. Under Frederick the Great it was increased to 150,000 vols. and housed in a separate building (p. 55). It is surpassed in size by the Paris, London, and Washington libraries alone. Director, Dr. Fritz Milkau. Adm., see p. 35.

The library contains 1,777,000 vols. and 64,000 MSS., in addition to which there are about 250,000 musical works. Among the ILLUMINATED MANUSCRIPTS may be mentioned: the *Quedlinburg Itala Fragments* (5th cent.); the *Codex Wittekindi*, a MS. of the Gospels of the 10th cent., said to have been presented by Charlemagne to the Saxon duke Wittekind; the *Gospels of Emp. Lothaire I.*, given to the abbey of Prüm; the alleged *Psalter of Louis the German* (9th cent.), the *Golden Gospels of Cleves* (9th cent.), the *Lectionary of St. Maximin* at Trèves (10th cent.), the *Life of Mary* by *Werner von Tegernsee* (13th cent.), and the *Æneid* by *Heinrich von Veldeck* (13th cent.); a Persian epos by *Firdusi* (copy of the 16th cent.). — Among the AUTOGRAPHS: *Melanchthon's* report on the Diet of Worms; *Johann Agricola's* letter from Eisleben about Luther's death; the original MSS. of "Deutschland, Deutschland über alles" and of the "Wacht am Rhein". — Farther on, BINDINGS with ivory carvings, e.g. the *Diptych of Probianus* (Roman, ca. 400), and works in the Byzantine and Romanesque styles. — Among the PRINTS: numerous impressions from wood-blocks; the oldest editions of *Elius Donatus*; *Luther's* ninety-five Theses; the 'Editio Princeps' of *Homer* (Florence, 1488); *Gutenberg's* 42-line Bible on parchment, of 1450; the first German Bible (printed at Strassburg by J. Mentelin, ca. 1465-6); the *Theuerdank* (Nuremberg, 1517). — Also several PORTRAITS (Reformation period) by *Lucas Cranach* in water-colours.

In the State Library on the ground-floor, to the left from the large staircase, is the *Information Bureau of the German Libraries* (9-3), with an office containing the general catalogue of the Prussian scientific libraries. — The building also houses the *America Institute* (entrance, Universität-Str. 8), opened in 1911 for promoting in Germany the knowledge of America and for the exchange of scientific books.

To the N. behind the State Library, on the house Dorotheen-Str. No. 10, are busts of A. S. Marggraf (d. 1782), the discoverer of beet-sugar, and of F. K. Achard (d. 1821), the founder of the beet-sugar industry. Dorotheen-Str. 8 is the *Berlin Chamber of Commerce*, a baroque building by Cremer & Wolfenstein. No. 7 is the *School of Oriental Studies* (Orientalisches Seminar); in the same building an institute for the theory and practice of journalism has been established.

At the E. end of Unter den Linden rises the monument of ***Frederick the Great** (Pl. R, 23), 44 ft. in height, an impressive

and masterly work by *Rauch*, erected in 1851 (comp. p. 182). On the top the great king is represented on horseback, with an ermine mantle and his crutch-handled stick. The lofty pedestal is richly decorated with reliefs. The uppermost section contains scenes from Frederick's life, with figures of Moderation, Justice, Wisdom, and Strength at the corners. At the corners of the central section are four equestrian figures: Prince Henry of Prussia and Duke Ferdinand of Brunswick on the E., and Generals Zieten and Seydlitz on the W. Between these are placed spirited life-size groups of other contemporaries and officers of the king, including Prince August Wilhelm and Keith (E. side), Kleist, Winterfeldt, and Tanentzien (N. side), Leopold of Anhalt-Dessau and Schwerin (S. side), Lessing, Kant, and Graun, the court-musician (W. side).

The **Palace of Emperor William I.** (Pl. R, 23; adm., see p. 35), to the right (S.) of the monument, was erected by K. F. Langhans in 1834-36; the interior decorations are by Strack. The entrance is on the right of the palace, between it and the adjacent *Niederländisches Palais*, dating from the middle of the 18th cent. and acquired in 1882 (here the tickets of admission are obtained).

The **GROUND FLOOR** contains the simple rooms of the emperor, crowded with furniture and souvenirs of all kinds. The *Fahnenzimmer*, to the E. of the main entrance, contains a picture by Camphausen (William I. entering Berlin in 1871). Beyond the Ministers' Room is the emperor's *Study*, from the corner-window of which he was wont to watch the passing guard. It is preserved unchanged and contains many reminiscences of the old Kaiser. Behind the library is the bedroom (not shown) in which he died on March 9th, 1888.—The **STAIRCASE** is adorned with three Victories by Rauch and other sculptures. — On the **UPPER FLOOR** are the *Apartments of the Empress Augusta*, including her study, containing a picture by Pesne of Frederick the Great as a child, and the room (not shown) in which she died on Jan. 7th, 1890. — The W. part of this floor is occupied by the handsome *Reception Rooms*.

Beyond the Monument of Frederick the Great the street expands, forming the **KAISER-FRANZ-JOSEPH-PLATZ** (formerly Platz am Opernhaus). The monumental buildings surrounding this 'Forum Fridericianum', together with the towers on the adjacent Gendarmen-Markt (p. 126), are the most important creations of Frederick the Great in his capital. — Tramways, etc., see p. 56.

The **Frederick William University** (Pl. R, 23), on the N. side of the square, formerly the palace of Prince Henry (d. 1802), brother of Frederick the Great, built by J. Boumann the elder in 1748-64 (opened as a university in 1810 with only 256 students), was remodelled in the interior in 1891. The two long wings, stretching northwards and embracing the chestnut grove are by Ludwig Hoffmann, and were constructed in 1913-1919. In the summer of 1922 the university was attended by 19,538 students, including 1714

women, and had a teaching staff of about 500. On the 1st floor of the central building is the speech hall, preserved in its original state, where degrees are conferred (for adm. apply to the curator in the W. front wing); on the ceiling is a painting by Guglielmi, the apotheosis of Prince Henry.—The front garden is preceded by seated figures of *Wilhelm von Humboldt* (d. 1835), the founder of the university, and his brother *Alexander von Humboldt* (d. 1859; comp. p. 187), who had a considerable share in its development, the former by Paul Otto, the latter by R. Begas (1883). In the garden itself, in the centre, is a marble statue of the physicist *Hermann von Helmholtz* (d. 1894), by Herter (1899); to the right, a bronze statue of the historian *Heinrich von Treitschke* (d. 1896), by Siemering; to the left, a marble statue of the philologist *Theodor Mommsen* (d. 1903), by Brütt (both unveiled in 1909). Between the E. wing and the entrance to the Linden Tunnel is a bronze statue, by Hartzel, of *Eilhart Mitscherlich* (d. 1863), the chemist. Behind the university, beyond Dorotheen-Str. (comp. p. 53), is a colossal bust, by Bläser (1871), of *Hegel*, the philosopher (on the university staff 1818-31; his tomb, see p. 165).

The 2nd floor of the new W. wing of the university has been occupied since 1921 by the **Collection of Casts of Classical Sculptures*. Adm., see p. 34; description by the curator, Prof. F. Noack, 1921. The collection, admirably arranged, marks the evolution of Greek, Hellenistic, and Roman art. Room 3, to the left of the entrance, is devoted to objects of Cretan and Mycenaean art, including copies of frescoes from Knossos and Tiryns, and copies of the golden objects discovered by Schliemann in the tombs of the Mycenaean kings.

Opposite the Collection of Casts, on the first floor of the new E. wing is the *German Institute for Foreigners* (director, Dr. Remme; office-hours, week-days 10-2), opened in 1922 for teaching foreigners the German language and instructing them in the principles of German culture. The institute is a development of the 'Böttinger-Studienhaus', which was originally founded in Göttingen in 1908.—On the ground-floor of the central building, to the right from the main entrance, is the *University Inquiry Office* (week-days 10-1.30).

To the S., beyond the Palace of Emperor William I., and facing Kaiser-Franz-Joseph-Platz, is the **Old Royal Library** (Pl. R, 23, 22), erected in 1774-80 by Boumann the Younger from plans drawn by Unger, copied from a design by Fischer von Erlach for the Vienna Hofburg. This is one of the most effective rococo structures in Berlin. The motto below the cornice, 'nutrimentum spiritûs', was chosen by Frederick the Great. Since the removal of the library (p. 53), the building has contained university lecture rooms. In the Aula is A. Kampf's wall-painting of Fichte (see p. 56) delivering his 'Patriotic Lectures' in the winter of 1807-8 in the old Academy (the present State Library). At the entrance of the building two statues in shelly limestone by H. Lederer were erected in 1923 to the first

two rectors of the university: the philosopher *J. Gottlieb Fichte* (right; d. 1814; tomb, p. 165) and the jurist *K. von Savigny* (left; d. 1861).

Opposite the old Library is the **Opera House** (Pl. R, 23, 22; performances, see p. 25), erected by Knobelsdorff in 1741-43, and restored by K. F. Langhans after a fire in 1843. The exterior is disfigured by a number of iron staircases erected in 1904 to facilitate escape in case of fire. The tympanum contains an admirable group in zinc, by Rietschel (1844): in the centre the muse of music; on the right the tragic and the comic muse with a satyr, the dramatic poet with the arts of painting and sculpture; on the left a dancing group with the Three Graces.

In the grounds between the old Library and the Opera House stands a marble monument to the *Empress Augusta* (d. 1890), by Schaper (1895). The reliefs on the pedestal represent the nursing of the wounded in war and the education of children. — In the background is the Roman Catholic **Church of St. Hedwig** (Pl. R, 22), a rotunda in the style of the Pantheon at Rome, erected in 1747-73 from the designs of Legeay. The dome was sheathed with copper in 1886-87 and provided with the lantern and cross (by Hasak) demanded by the spirit of the original design. The representation of the Adoration of the Magi in the pediment was executed in 1898 by N. Geiger. — Close by, Behren-Str. 38-39, is the *Dresdner Bank*, built in 1887 by Heim, and enlarged in 1902 and 1922-23.

Five *Statues of generals of the War of Liberation by Rauch embellish Kaiser-Franz-Joseph-Platz farther E. Between the Opera House and the former Palace of the Crown Prince is a bronze figure, 11 ft. high, erected in 1826, of *Blücher* (d. 1819), with drawn sword, resting one foot on a cannon. To the left and right are bronze statues of *Yorck* (d. 1830) and *Gneisenau* (d. 1831), both erected in 1855. In front of the Guard House are marble figures of *Bülow* (d. 1816) and *Scharnhorst* (d. 1813), erected in 1822.

The **Royal Guard House** (*Königswache*; Pl. R, 23) was constructed by Schinkel in the Doric style in 1816-18 in the form of a Roman fortified gate. — Linden Tunnel, see below.

Beyond the Guard House is the Prussian *Ministry of Finance*. — To the left of this, standing a little back, is the **Academy of Singing** (Pl. R, 23), erected in 1825-27 by J. G. Gentz and renowned for the excellent acoustic properties of its concert-hall. The academy was founded in 1791 by Fasch (tablet in Neustädtische Kirch-Str. 1; bust, by Schaper, in front of the building), and afterwards came under the management of Goethe's friend, Karl Friedrich Zelter (d. 1832; comp. p. 166). Concerts, see p. 27.

TRAMWAYS (see pp. 13-21) run below the Linden by the 'Linden Tunnel'. In the N. they emerge between the Academy of Singing and the Univer-

sity at Dorotheen-Str.; in the S. Nos. 9, 18, 40, 116 emerge W. of the Opera House in Behren-Str., Nos. 32, 42, 55, 75 to the E. of the Opera House (towards Französische Str.). Cars also run along Französische Str. (60, 70, 73, 81) and Dorotheen-Str. (54, 78). They run to Alexander-Platz (60, 70, 73, 75, 78, 81), Brandenburg Gate (54, 75, 78), Charlottenburg (54, 75, 78, 81), Dönhoff-Platz (18, 42), Gesundbrunnen (42, 116), Görlitz Station (9, 18, 32, 116), Hackescher Markt (40, 42, 54, 55, 78), Hallesches Tor (9, 42, 55, 70, 73), Kreuzberg (70, 73), Lehrte Station and Moabit (18), Lützow-Platz (80), Neukölln (9, 55), Potsdam Station (40, 60, 81), Rathaus (60, 70, 73, 75, 81), Schöneberg (40, 60), Stettin Station (9, 32, 116), Zoological Garden (78, 81). — Hausvogtei-Platz Station (p. 12) on the UNDERGROUND RAILWAY is 7 min. S. of the Opera House. — OMNIBUSES, see p. 21.

2. Arsenal. Palace of the Crown Prince. Portrait Gallery.

The present Kaiser-Franz-Joseph Platz (p. 54) was once separated from the Platz am Zeughaus by the Festungsgraben (fortress-moat), now traversed by the Linden-Tunnel. When the Guard House (see p. 56) was erected, the narrow Opera Bridge was removed and the moat covered up.

To the E. of the Royal Guard House is the ***Arsenal** (*Zeughaus*; Pl. R, 23, 26), one of the most imposing baroque buildings in Berlin, begun by the Dutchman J. Arnold Nering in 1694 and completed by Martin Grünberg, Andreas Schlüter (1698-99), and the Frenchman Jean de Bodt (1706). It is a square structure, each side of which is 295 ft. in length, enclosing a quadrangle 125 ft. square. The exterior is adorned with sculptures by Schlüter: the trophies on the cornice and the keystones of the windows (outside, antique helmets; heads of warriors in the court, see below). The bronze relief of Frederick I. above the main portia and the allegorical figures to the right and left are by the Frenchman Hulot.

The interior, which was formerly used for storing implements of war, was rebuilt in 1877-81 by Hitzig as a MILITARY MUSEUM and HALL OF FAME OF THE PRUSSIAN ARMY. The director of the collections is Dr. Binder. Adm., see p. 33; official handbooks, 1923; every exhibit has an explanatory note.

GROUND FLOOR. The entrance room, separated from the neighbouring vaults by fine iron railings, contains the 'Fokker' aeroplane piloted by Capt. Böcke (d. 1916). We pass straight on to the glass-roofed COURT, the centre of which is occupied by a colossal marble figure of *Borussia*, i.e. Prussia, by R. Begas. The *Heads of Dying Warriors on the keystones of the windows (widely known as the 'Masks of Schlüter') are very striking. Here may be seen German guns used in the Great War.

To the right is the *Museum of Artillery*, nearly complete from the end of the 14th century onwards, though the number of fine artistic specimens is comparatively small. The French cannon were returned to France in 1920. We begin our inspection near the iron railing. The following objects are specially worthy of attention: In vault 69, to the left, No. 537. Chinese gun captured in 1900, cast in 1689 by Verbiest, a Jesuit; opposite, in vault 44, No. 81. The 'Wild Man' (19 ft.); on the pillar are old flint-lock muskets; vault 45 contains organs, the precursors of the machine-gun; vault 46 (in the corner), No. 131. so-called golden cannon of 1641; below the windows, 17th cent. cannon made of leather; in vault 47: No. 147. richly chased 48-pounder, made at Lübeck in 1669 for Holland and discovered at Paris in 1814; behind, in the dark recess, nine barrels found in 1884 at Neu-Friedrichsburg, on the Gold Coast, a former colony of the Great Elector; in vault 48, Nos. 157, 158, 160, 161, cannon of the time of the Great Elector, the last covered with ornamentation; in vault 50, No. 219. a cannon dedicated to the Elector Albert Achilles, one of twelve cast by Jacobi in 1708 by command of King Frederick I.; opposite, in vault 67, to the left of the entrance, No. 2. German anti-balloon gun of 1870-71, on a carriage; at the extreme end of the room, No. 440. American compressed-air gun, 23½ ft. long.

In the left side vaults are exhibited, beginning from the railing, *Models of the Battlefields* of Paris (1815, old French model), Düppel (1864), St. Privat (1870), and Sedan (old French model); also Mézières (old French model). Next follow, in the W. wing, models of aeroplanes and airships, models of the ruined and the reconstructed Hohkönigsburg in Alsace; opposite are gun-carriages and models of artillery and pioneer implements.

FIRST FLOOR. From the court two flights of steps, adorned with sculptures by R. Begas, ascend to the HALL OF FAME, which occupies the N. wing of the upper story and consists of three sections: the 'Herrscherhalle' in the middle, and the two 'Feldherrnhallen' at the sides.

The 'Hall of the Rulers', which is 70 ft. square and nearly 70 ft. high, is lighted from the roof. The *Triumphal Procession on the dome, the large *Paintings in the spandrels (Resuscitation of the German Empire, War, Peace, and Valhalla), and the four Virtues of Rulers (Bravery, Justice, Wisdom, and Moderation) in the corners, are all by *F. Gesellschaft*. In the side-niches are the following paintings: Homage of the Silesian Estates in 1741, by *Camphausen*; Assembling of the Volunteers at Breslau in 1813, by *Bleibtreu*; Coronation of Frederick I. at Königsberg in 1701, and the Proclamation of the German Empire at Versailles in 1871, by *A. von Werner*. The sculptures include a marble Victory by *Schaper* (in the central recess, opposite the entrance), eight bronze statues of Prussian rulers from the Great Elector to the Emperor William I., by *Encke*, *Brunow*, *Hilgers*, *Hundrieser*, *Schuler*, and *Siemering*, and busts of Scharnhorst, Stein, Bismarck, and Roon.

The 'Halls of the Generals' are each adorned with six mural paintings of battles. The plastic ornamentation includes colossal bronze busts of 32 eminent leaders of the Prussian army, by various sculptors, and four allegorical figures in marble.

Western Hall. N. wall: *Janssen*, Battle of Fehrbellin (1675); *Simmler*, Passage of the Kurische Haff by the Great Elector (1679);

Knackfuss, Battle of Turin (1706);—W. wall: *Janssen*, Hohenfriedberg (1745); *Roeber*, Frederick the Great before the battle of Leuthen (1757);—S. wall: *Janssen*, Torgau (1760).—Busts of generals of the 17th and 18th centuries.—Allegorical figures: Science of War and Power, by *R. Begas*.

Eastern Hall. S. wall: *Schuch*, the Allied Monarchs at Leipzig (1813);—E. wall: *Bleibtreu*, Belle-Alliance (Waterloo; 1815); *Röber*, Düppel (1864);—N. wall: *Hüntten*, King William I. and the Crown Prince at Königgrätz (1866); *Bleibtreu*, Storming of St. Privat (1870); *Steffeck*, Capitulation of Sedan (1870).—Busts of generals of the 19th century, including those of Blücher and Moltke.—Allegorical figures: *Schaper*, Enthusiasm and Loyalty.

The W., N., and E. wings of the upper floor are separated from the Hall of Fame by iron railings, and contain the COLLECTION OF WEAPONS AND ARMOUR, which is divided into three sections.

E. WING. On entering from the E. Hall of the Generals, we have the Oriental weapons to our right; magnificent Turkish tent captured in 1683 before Vienna.—To the left, European weapons. 1st vault: 13. Lombard helmet with Christian emblems (6th-7th cent.). Special attention should be paid to the 15th cent. armour and the fine gala suits of the 16th cent., many of them adorned with reliefs. 5th vault: No. 94 and case 95. Tilting-armour of Margrave George Frederick of Ansbach-Bayreuth; 103 and 103a. Gala armour for horse and rider belonging to Duke Frederick II. of Liegnitz; 111. Field-suit of the Elector Johann Georg; 99, 109. Suits of Elector Joachim II.; 98. Armour of Margrave Johann of Küstrin (1552); in case 112, gala helmets and shields, including, in the centre, No. 9. Helmet with the Judgment of Paris and Abduction of Helen, and, below, No. 14, Shield with the Judgment of Paris (both after Raphael by Lucio Piccinino, Milan, 1560-70). In the window recesses, cases 96, 97, 106. Gala rapiers and swords; case 107. German calendar blades (all these of the 16th and 17th centuries). 6th vault: No. 122. Parts of a gilded suit with cavalry contests; in the centre, No. 174a. Shield with cavalry contests, which once belonged to Henri II. of France; No. 133. Shield with an engagement under the walls of a fortress; No. 124. Suit said to have belonged to Emp. Charles V.; in case 135a (below), two embossed gala shields, No. 14 with Samson and the lion, No. 18 with a Roman cavalry contest on a bridge.—In the corner vault: ornamented portable fire-arms and, No. 158, German musketeer of 1600.

S. WING. Chiefly Prussian arms and uniforms down to the time of Frederick the Great. In the middle of the side next the court are uniforms of the Emperors William I. and Frederick III., and Bismarck.—On the side next the street: 11th vault, Armour and buff-coat of the 17th cent.; 14th vault, 288. Suit of Field-marshal Derfflinger; 15th vault, 310. Boy's uniform of a Hohenzollern prince. These are followed by uniforms of the 18th century; 327-332. Figures of the soldiers of Frederick the Great. In the corner vault, 361. The uniform worn by Frederick the Great during the last years of his life, 358. his civil dress, 367. Tiger-skin and bearskin-cap of General Zieten. In vault 19, No. 380a. The white horse of Frederick the Great. On the adjoining pillars are portraits of the tall grenadiers of Frederick William I.

The W. WING is specially devoted to arms and uniforms of the time of the War of Liberation (1813-15). In vault 20, above case 387, signboard of a Prussian recruiting-office; vault 23, case 440. Figures of Prussian soldiers; vault 24, case 455. Uniforms of Frederick William III.; vault 25,

in the centre, case 473, souvenirs of Blücher, Sir Hudson Lowe (custodian of Napoleon at St. Helena), and others; in Desk 470a (near the window), keys of captured German and French towns.

The former **Palace of the Crown Prince** (Pl. R, 23, 22), on the S. side of Zeughaus-Platz, is connected with the so-called *Palace of the Princesses* (1733) by an arch over Oberwall-Strasse. Built in 1687 by Nering (p. 57), it was rebuilt in 1732 for Frederick the Great when Crown Prince, and from 1793 to 1840 was occupied by Frederick William III. In 1797 Emperor William I. was born here. It owes its present form to the alterations made in 1857 by Strack, who added the second story, and from 1858 to 1888 it was the winter residence of the Crown Prince Frederick William (Emp. Frederick III.). Since 1919 the ***Gallery of Modern Art**, a new branch of the National Gallery (p. 90), has been installed here.

Adm., etc., see p. 35. — Each picture is provided with a descriptive label. Comp. the official catalogue mentioned at p. 90. New acquisitions frequently necessitate rearrangement.

GROUND FLOOR.

ENTRANCE ROOM. 42. *Arthur Volkmann*, Female bust (coloured marble); 147. *Max Kruse*, The artist's mother (wooden bust).

To the left: ROOM I. 1184. *Arthur Kampf*, The artist's son; 1003. *B. Pankok*, Self-portrait. — 723. *Dora Hitz*, Portrait of a girl; *Fritz Rhein*, The painter's wife; *Sabine Lepsius*, The painter's daughter. — *A. Schlabit*, The green girl; *R. Lepsius*, 1219. The art-historian Carl Justi, the poet Stefan George (on loan). — Sculptures: 176. *Walter Lobach*, Mommsen (bronze statuette); 215. *K. Starck*, The spring (marble). — ROOM II. *R. Schulte im Hofe*, Max Friedländer; 1218. *Fritz Rhein*, Middelburg. — *E. Oppler*, Children reading. — *Lesser Ury*, Portrait of a man; 754. *W. Leistikow*, Grunewald lake; *Konrad von Kardorff*, The painter's father. — *F. Lepke*, Phryne (bronze).

To the right: ROOM I. *Philipp Frank*, Mother and son, Inter-course. — *Willi ter Hell*, Landscape in Hesse. — *Leo von König*, Madame Tardif, At the breakfast table. — *234. *A. Hudler*, The dreamer (bronze); *Konstantin Starck*, Female head (bronze). — ROOM II. 822. *H. Zügel*, Boy with cow; 784. *Karl Bautzer*, Celebration of the Lord's supper in Hesse. — *L. Dettmann*, Churchyard on the shore; 819. *Hans Olde*, Sunny landscape in winter. — *820. *Giovanni Segantini*, Returning home; *821. *Anders Zorn*, Maja. Sculptures: *Paul Troubetzkoy*, Segantini the painter (bronze); *135. *Auguste Rodin*, Man and his thought (marble); 247. *R. Felderhoff*, Diana (marble).

At the foot of the staircase two marble sculptures by *A. Brütt*: Eve carrying her little sons and (No. 158) Diana.

FIRST FLOOR.

STAIRCASE. To the right: 1052. *H. Zügel*, Cattle on a sunny pasture; 808. *Count Leopold of Kalckreuth*, The Château of Klein-Oels in Silesia; 841. *Hans Herrmann*, Fishing village; 545. *Fritz von Uhde*, Saying Grace ('Komm, Herr Jesu, sei unser Gast'); 1112. *Otto H. Engel*, On the dunes.—238. *G. Janensch*, Frieda Mitscherlich the sculptress (marble bust); bronzes, etc. 131. *Peter Pöppelmann*, Dancing girls; 217. *Ignatius Taschner*, Parsifal.

ENTRANCE ROOM (in front). *Max Slevogt*, two portraits of Francisco d'Andrade as Don Juan (1903 and 1912), **Trotting* (1907).—Bronzes: **A. Rodin*, 91. Dalou the sculptor, 116. Falguière the sculptor; 250. *H. Lederer*, Richard Strauss the composer; 267. *Fritz Klimsch*, General Count Schlieffen.

RIGHT ROOM. *Max Liebermann*: *668. Women plucking geese (1872).—781. Shoemaker's workshop (1881); 1248. The garden bench (1916); Richard Strauss the composer (1918); The artist's garden at Wannsee (1918).—Country house at Hilversum, Holland (1901); *592. A flax-shed at Laren, Holland (1887).—Sculptures: 231. *A. Gaul*, Sheep at rest (limestone); *183. *A. Rodin*, The thinker.

LEFT ROOM I. *Lovis Corinth* (mostly on loan): **Diogenes* (1892).—Portrait of a lady (1907); *The artist's wife (1909).—Valley of the Inn (1911); Frau Rosenhagen (1899); Walchensee (1921).—LEFT ROOM II. *Paul Cézanne*, 8-8, 887. Still-life, *743. Landscape; *1333. *Edouard Manet*, Bunch of lilac.—*Claude Monet*, 777. Argenteuil, *1146. Summer landscape.—998. *Claude Monet*, Church of St. Germain-l'Auxerrois in Paris; *E. Manet*, *693. In the conservatory; 952. Country house at Rueil, near Paris.—*182. *A. Rodin*, The Iron Age (bronze).—LEFT ROOM III. 694. *Claude Monet*, Vétheuil on the Seine; *A. Renoir*, 1073. In summer (girl's portrait, 1869), *1007. Chestnut-tree in bloom, 1008. Children's afternoon at Vargemont, Dieppe (1884).

SECOND FLOOR.

Lift from the first floor.—The collection of paintings by the modern Expressionists and Neo-Impressionists (some of them on loan) includes: *Lyonel Feininger*, Vollersroda, Teltow; *Erich Heckel*, Mountain landscape, Spring scene, Portraits, Our Lady o the Sea; *Curt Hermann* (several paintings); *Ernst Ludwig Kirchner*, Street-scene, Bridge over the Rhine at Cologne; *Oskar Kokoschka*, The friends; *A. Macke*, Girls under the trees, The walk, Portrait of Franz Marc the painter, Tunis (water-colour); *Franz Marc*, The tower of the blue horses, Postcards in water-colours; *Henri Matisse* (several paintings); *Oskar Moll*, Land-

scape, Still-life; *Otto Müller*, Bathing; *H. Nauen*, Sunflowers; *Emil Nolde*, Masks; *Max Pechstein*, Still-life; *Hans Purrmann*, Still-life; *Christian Rohlf*s, The chapel, Houses in Soest, Water-colours; *Edwin Scharff* (several water-colours); *Karl Schmidt-Rottluff*, Village by the lake, Nude female figure; *Paul Seehaus*, Magdeburg Cathedral. — Sculptures: *E. Barlach*, The abandoned (wood); *Hermann Haller*, Kneeling girl; 259. *Georg Kolbe*, Dancing girl; *W. Lehmbruck*, Kneeling woman, The thinker, Torso; *Edwin Scharff* (several sculptures).

Three reception rooms on the 1st floor of the E. wing contain the ***Collection of Drawings**. Besides examples of foreign artists (*C. Larsen*, *P. Signac*, *Rodin*, etc.) it contains original sketches and water-colours of German painters from the early 19th cent. onwards. In the first room may be seen 100 selected sketches exemplifying the work of *Schadow*, *W. von Kobell*, *Carstens*, *Schinkel*, *Koch*, *Rottmann*, *Schirmer*, *Overbeck*, *Schnorr von Carolsfeld*, *Schwind*, *Rethel*, *Runge*, *Ludwig Richter*, *F. Krüger*, *Hosemann*, *Spitzweg*, *Menzel*, *Feuerbach*, *Böcklin*, *Marées*, *Leibl*, *Trübner*, *Thoma*, *Liebermann*, *Slevogt*, *Corinth*, *Klinger*, *Boehle*, *Gaul*, and *Heckel*, *Kirchner*, *Pechstein*, and *Feininger*. Four cartoons by *P. Cornelius* (Nuptials of Peleus and Thetis, Helios, etc.) are hung on the walls of the third room; here also, on week-days, portfolios from the collection (about 3000 drawings) may be viewed.

To the S. of the Platz am Zeughaus, between the *Kommandantur* and the *Schloss-Brücke* (p. 64), lies the entrance to **SCHINKEL-PLATZ** (Pl. R, 26, 25), which stretches along the side of the *Kupfergraben* opposite the W. front of the *Schloss* (p. 66). It is adorned with bronze statues of **Schinkel* (p. 45), by *Drake* (1869); *Thaer* (d. 1828) the agriculturist, *Rauch*'s last work, completed by *Hagen* in 1860; and *Beuth* (d. 1853), to whose efforts Prussia has been much indebted for her industrial progress, designed by *Kiss* (1861), with reliefs by *Drake*. — At Nos. 1-4 is the *Bank für Handel und Industrie* (*Darmstädter Bank*, p. 31), by *Ende* and *Böckmann*, enlarged by *H. Dernburg*.

On the S. side is the former **Bau-Akademie** (Academy of Architecture; Pl. R, 25), a lofty square brick edifice erected by *Schinkel* in 1832-35, with handsome details in terracotta. The successful union of mediaeval structural forms with Greek details stamps this as one of *Schinkel*'s most interesting creations.

The **Portrait Gallery**, a branch of the National Gallery (p. 90), opened in 1913, is on the 1st floor.

ADMISSION, see p. 35. Director, *Prof. H. Mackowsky*.

ANTE-ROOM. 1. Frederick the Great (cast of the statue by *G. Schadow* at Stettin). — ROOM I. Busts: *Schadow*, 2. King Frederick William III., 3. Queen Louise (casts); 4. *J. von Kopf*, Emperor William I.; 6. *B. Römer*, Empress Augusta. — ROOM II. Men of learning. 1. *L. Knaus*, 8. *H. von Helmholtz* (1821-94), physicist and physiologist, 7. *Theodor Mommsen* (1817-1903); 9. *J. Scheurenberg*, *E. Zeller* (1814-1908), theologian; 11. *M. Koner*, *Ernst Curtius* (1814-96), archæologist and philologist; 12. *G. Biermann*, *Richard Lepsius* (1810-84), Egyptologist. — ROOM III. Generals. 17. *L. Kolitz*, Count *Werder* (1808-87); 24. *K. Ziegler*, Count *Bose* (1809-94). Busts: *R. Begas*, 19. *Moltke* (1800-91), 27. *Bismarck* (1815-98); 23. *F.*

Schaper, Goeben (1816-80).—Room IV. Poets, statesmen, etc. Drawings: 30. *M. Liebermann*, Theodor Fontane (1819-98), poet and novelist; 47. *Fritz Werner*, E. von Wildenbruch (1845-1909), novelist, poet, and dramatist; 50. *K. Stauffer-Bern*, K. F. Meyer (1825-98), Swiss novelist and poet; *A. von Menzel*, 38, 39, 41, 42. Water-colours. Busts: 31. *A. von Hildebrand*, Werner von Siemens (1816-92; see p. 185); 36. *Rauch*, Borsig (1804-54; see p. 165; cast); 40. *H. Berwald*, H. von Treitschke (1834-96), historian and political essayist; 44. *F. Schaper*, Althoff (1839-1908), statesman; 49. *E. Freese*, Prof. Hinzpeter (1827-1907), educationalist.—Room V. Artists. 51. *E. Henseler*, Hoffmann von Fallersleben (1798-1874), poet, author of "Deutschland, Deutschland über alles"; 53. *E. Meyerheim*, A. Menzel in early life; 52, 55. *H. Weiss*, T. Döring (1803-78) the actor; 54, 58. *H. Rahl*, Christine Hebbel (1817-1910; actress) and Friedrich Hebbel (1813-63; dramatist); *Lenbach*, 56. Richard Wagner (1813-83; unfinished), 65. R. Begas (1831-1911), sculptor; 57. *L. Bokelmann*, Klaus Groth (1819-99), poet; 60. *Leon Pohle*, L. Richter (1803-84), painter; 62. *Gustav Richter* (1823-1884), Self-portrait; 63. *E. Magnus*, Jenny Lind (1820-87), singer; 64. *J. P. Hasenclever*, Freiligrath (1810-76), poet. Busts: 59. *O. Lessing*, L. Knaus (1829-1910), painter; 67. *C. A. Bermann*, Lenbach (1836-1904), portrait painter.—Room VI. Artists of the Romantic period. Drawings: 71. *F. Krüger* (1797-1857), Self-portrait; 76. *J. Schnorr von Carolsfeld*, Olivier (1785-1841), painter; *K. F. Lessing*, 77. Immermann (1796-1840), novelist and dramatist, 78. Reinick (1805-52), painter and poet; *S. Diez*, 80. Clara Schumann (1819-96), pianist, wife of the composer, 83. H. Heine (1799-1856), poet. Busts: *Rauch*, 70. Self-portrait (cast), 74. Zelter (1754-1832), composer (cast), 90. F. Tieck (1776-1851), sculptor; 86. *A. Kiss*, Self-portrait.—Room VII. Goethe period. *J. Hübner*, 93. The painters K. F. Lessing (1808-80), K. Sohn (1805-63), and T. Hildebrand (1804-74), 97. G. Schadow (1764-1850), the sculptor; 94. Kaspar David Friedrich (1774-1840), landscape-painter, supposed to be his own work; 96. *W. von Schadow*, Thorwaldsen (1770-1844) with the painters Rudolf Schadow (1786-1822) and Wilhelm Schadow (1789-1862); 99. *Elisabeth Jerichau*, The Grimm brothers (Jacob 1785-1863, Wilhelm 1786-1859), joint editors of the well-known fairy tales; 101. *F. G. Weitsch*, A. von Humboldt (1769-1859; naturalist) on the Orinoco; *E. von Heuss*, 102, 107, 109. The painters Cornelius (1783-1867), Overbeck (1789-1869), Reinhart (1761-1847); 106. *Vogel von Vogelstein*, L. Tieck (1773-1853) the poet; *Graff*, 114. Ekhof (1720-78) the actor, 121. Self-portrait; 115. *W. Tischbein*, J. H. Voss (1757-1826), poet, philologist, and translator; 118. *J. H. Tischbein the Elder*, Lessing, about 30 years old; 122. *F. W. Herdt*, Amalie Taglioni (1806-81) the dancer. Busts. 95. *Rauch*, Beuth (1781-1853), statesman (bronze); 104. *G. Schadow*, F. Nicolai (1733-1811) the publisher (cast); 113. *Tassaert*, Moses Mendelssohn (1729-86), philosopher and grandfather of the composer (bronze copy); 119. *F. Hagemann*, Kant (bronze copy); in the centre, 123. *M. G. Klauer*, Goethe (terracotta).—Room VIII. Earlier period. 126. *A. Kauffmann*, Winckelmann (1717-1768) the archæologist (etching); 136. *J. Bergler*, Wallenstein (1583-1634), imperialist general (etching); 138. *C. Amberger* (?), G. von Frundsberg (1473-1528), leader of the German Landsknechte or free lances; 139. *Dürer*, Emp. Maximilian I. (woodcut); 142. Old copy of Dürer's self-portrait at Munich; *Cranach's Studio*, 141. Luther, 143. Melanchthon. Busts: *Houdon*, 125. Gluck (1714-87) the composer (cast); 134. Derfflinger (1606-95), field-marshal (cast of the bust at Gusow).

On the ground-floor of the Bau-Akademie is (right) the *State Photographic Department* (Staatliche Bildstelle), with a collection of views of important buildings and sculptures (on sale at the Deutscher Kunstverlag, p. 31). To the left is the *Prussian Meteorological Institute*, founded by Alexander von Humboldt in 1847. Here the observations made at the meteorological stations of N. Germany are collated.—On the second floor is (right) the *Deutsche Hochschule für Politik*, an institution founded in 1920 for the study of political science (about 1500 students); to the left is the *Russian Scientific Institute*, opened in 1923 (Russian lecturers).

To the S. of the Bau-Akademie, Unterwasser-Str. 2-4, is the **Mint** (Pl. R, 25; no admittance). The sandstone frieze, executed by Schadow in 1798 from designs by Gilly, represents the processes of mining and treating the metals, and was enlarged in 1871 by Siemering and Hagen.—**WERDERSCHER MARKT**, to the W. of the Bau-Akademie, is surrounded with business-houses. On the N. side is the **Friedrichs-Werder Church** (Pl. R, 22), a brick structure erected by Schinkel in 1824-30. The exterior in modified Gothic is not happy, but the vaulted interior is more pleasing (apply at Oberwall-Str. 21).—To the S.W., between Französische Str. and Jäger-Str. is the *Central Telephone Office* (Pl. R, 22).

3. Cathedral. Royal Palace and Palace Museum.

In a straight line with the E. prolongation of the Linden, and spanning the Kupfergraben is the ***Schloss-Brücke** (Palace Bridge; Pl. R, 26), constructed in 1822-24 from designs by *Schinkel*, and adorned in 1845-57 with eight groups in marble illustrative of the life of a warrior. On the S.: 1. Victory teaches the boy the history of the heroes, by *E. Wolff*; 2. Athena instructs the youth in the use of weapons, by *Schivelbein*; 3. Athena presents the combatant with arms, by *Möller*; 4. Victory crowns the conqueror, by *Drake*. On the N.: 5. Victory raises the wounded warrior, by *Wichmann*; 6. Athena protecting and aiding a combatant, by *Bläser*; 7. Athena inciting him to a new contest, by *A. Wolff*; 8. Iris conducts the victorious fallen warrior to Olympus, by *Wredow*.

Beyond the bridge extends the **LUSTGARTEN** (Pl. R, 26), originally a garden belonging to the palace, and afterwards converted into a drill-ground by Frederick William I., bounded on the N. by the Old Museum (p. 76), E. by the Cathedral, and S. by the Palace and the Monument to William I. It is frequently used for political mass meetings. In the centre, on a pedestal of granite 20 ft. in height, rises the equestrian statue of **Frederick William III.**, by *A. Wolff*, 19 ft. in height, unveiled in 1871. The pedestal is adorned with allegorical figures of Clio (in front), Borussia (Prussia) with the Rhine and Memel on the right, Science with Industry and Art on the left, between them Legislation, and at the back Religion with the olive-branch, a reference to the Union of the Evangelical Confessions (1817).—Beyond the statue, in front of the steps of the Old Museum, is a huge *Granite Basin*, hewn out of a solid erratic block.

The ***Cathedral** (*Dom*; Pl. R, 26) occupies the site of another cathedral (comp. p. 149) built in 1747-50, the poverty of whose appearance even Schinkel (1816-17) was unable to remedy, and of the beginnings of a royal vault ('Campo Santo', comp. p. 93), dating from the time of Frederick William IV. (1845-48). The new building was erected in 1894-1905 in the style of the Italian High Renaissance by *Julius Raschdorff* and his son, *Otto Raschdorff*, at an expense of 11½ million marks (575,000 l.). Its dimensions are: length 344 ft., breadth 246 ft., height to the main cornice 102 ft., to the foot of the lantern 246 ft., and to the top of the cross on the dome 374 ft. The material is Silesian sandstone, with granite for the lower courses of masonry, while the cupolas, lantern, and roofing are of copper. An excess of plastic ornamentation and the restless effect produced by the cupola-spires spoil the appearance of this mighty edifice.

The vestibule on the Lustgarten side is two stories high and 262 ft. long. The chief entrance in the centre is high and vaulted, with a representation in mosaic after Arthur Kampf, 'Christ amid the sorrowful and afflicted'. The piers on both sides of the entrance are adorned with bronze reliefs (to the right, Luther translating the Bible, by *Goetz*; to the left, Luther at Worms, by *Janensch*); above them are bronze statues of SS. Luke and John (right) and SS. Matthew and Mark (left). On the impost to the right and left are bronze figures of Mercy and Truth, modelled by *Widemann*. The three chief portals are adorned each with two bronze reliefs by *Lessing*, scenes from the life of Christ. On the cornice are ten figures of apostles, two head-pieces ending in crowns and a centre-piece containing a figure of Christ by *Schaper*, embossed in copper, 17 ft. in height. — The four niches of the memorial church (N.) contain figures, embossed in copper, signifying the virtues of rulers. — The central dome is octagonal in shape and measures 125 ft. in external and 102 ft. in internal diameter. The richly ornamented drum is surmounted by eight figures of angelic musicians, by *Schott*. The domed towers at the corners, each 262 ft. high, contain the bells.

The INTERIOR (adm., see p. 34) of the cathedral is tripartite. The CHURCH PROPER, to which the main entrance admits, is surmounted by the dome. The vaulting is adorned with mosaic representations of the Eight Beatitudes, after *A. von Werner*; the four spandrels have decorative carvings from the history of the Apostles, by *O. Lessing*. Eight colossal statues surround the base of the drum: adjoining the apse, Luther and Melancthon (by *Pfannschmidt*); to the left, Zwingli (by *Janensch*), Philip the Magnanimous (by *Schott*), Frederick the Wise (by *K. Begas*); to the right, Calvin (by *Calandrelli*), Albert of Prussia (by *Baumbach*), and Joachim II. (by *Magnussen*). The body of the church is in the form of an irregular octagon, and has seats for 1960 worshippers. In the semicircular niches on the shorter sides are the pulpit and galleries resting on pillars of labradorite. On the E. is the semicircular apse, with dark-red marble columns, sumptuously gilded, and lighted by stained-glass windows after *A. von Werner*'s designs, the Birth, Crucifixion, and Resurrection of Christ. — To the S. of the church proper lies what was originally intended to be the BAPTISMAL

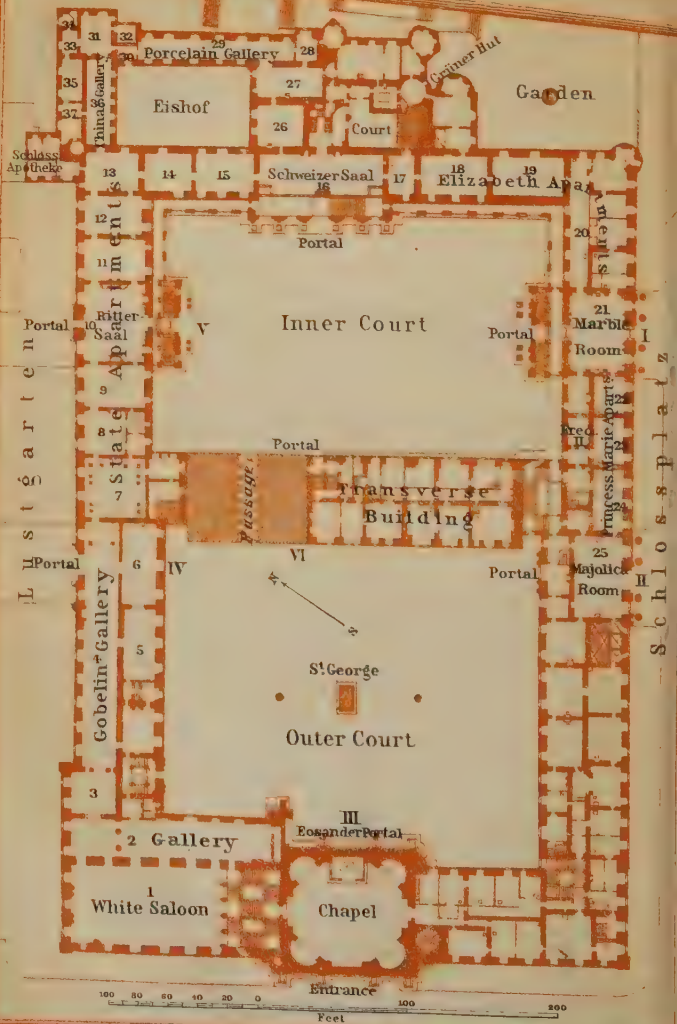
AND WEDDING CHURCH, 59 ft. long and 30 ft. wide, roofed with barrel-vaulting. Here, as on the staircase near by, are biblical scenes, wall-paintings by *Örtel*. — To the N. of the church proper is the MEMORIAL CHURCH, 115 ft. in length and breadth. The pentagonal central space is surrounded by small chapels, containing various monuments. Among these are a monument of *Bismarck* by R. Begas, the bronze monument of *Elector John Cicero* (d. 1499), by Peter and Johann Vischer (1532), with two representations of the deceased; the empty state coffins of the *Great Elector* (d. 1688) and his second consort *Dorothea* (d. 1689), of *King Frederick I.* (d. 1713) and his consort *Sophia Charlotte* (d. 1705), the last two from designs by Schlüter; and the marble sarcophagus of *Emp. Frederick III.*, by R. Begas (comp. p. 203). — A staircase on the E. side (with a Descent from the Cross, by M. Lock) descends from the Memorial Church to the HOHENZOLLERN BURIAL VAULT (not accessible), extending beneath the whole cathedral and containing 87 coffins of members of the family.

Between the Cathedral and the 'Schloss-Apotheke', an annexe of the palace, the *Kaiser-Wilhelm-Brücke* (1886-89) crosses the Spree to Kaiser-Wilhelm-Strasse, in which the lofty Marien-Kirche (p. 153) is visible.

The former ***Royal Palace** (*Schloss*; Pl. R, 26) is in the form of a rectangle, 630 ft. in length and 381 ft. in depth, enclosing two large courts. Its main portions were rearranged in 1920-21 as a *Museum of Industrial Art*, called the Palace Museum (*Schloss-Museum*, p. 68). Towards the Spree extends the irregular E. front (visible from Burg-Strasse), with the earliest parts of the building. The three other façades rise in four stories to the height of 98 ft., while the dome is 232 ft. high from the ground.

The original building was a castle erected by Elector Frederick II. on the Spree in 1443-51. After 1538 Joachim II. converted it into a palace after the designs of *Kaspar Theyss* (comp. p. 192), with a tilting-yard on the S. side, the whole forming a handsome example of the German Renaissance, highly extolled by contemporary critics. Elector John George completed the enclosure of the E. court in 1580-95; from his time date the façade towards the Spree with its corner-turrets and the 'Schloss-Apotheke' (pharmacy), projecting towards the N. and shortened to afford an approach to the Kaiser-Wilhelm-Brücke. A second court was added (to the W.) and the N.E. corner completed. Under the Great Elector, who at first directed his energies to laying out the Lustgarten, *Nering* erected the round-arched gallery on the Spree in 1685. The Elector's successor, Frederick I., the first King of Prussia, determined to replace the irregular pile of buildings that had now arisen by a uniform structure of massive and imposing proportions, and confided the execution of this task to *Andreas Schlüter*, who began his work in 1698. The gigantic scheme of alteration thus projected has, however, never been fully carried out, the part of the building on the Spree and

Second Floor



the transverse building still retaining their original form. In 1706 Schlüter retired from the direction of the work, as the rebuilding of the so-called 'Münzturm', which was to be some 300 ft. high (at the N.W. corner, where the column with the eagle now stands), had failed. He was succeeded by *Johann Friedrich Eosander*, surnamed *von Goethe*, a native of Sweden, to whom is due the architecture of the outer court and of the W. façade. In 1716 the process of alteration was brought by *Böhme* to a conclusion for the nonce, and during the reigns of Frederick II. and Frederick William II. comparatively few additions only were made. In 1825-26 *Schinkel* restored the apartments of Frederick II. for the Crown Prince. The spacious chapel (p. 70) in the W. wing, with its dome, was constructed in the reign of Frederick William IV. by *Stüler* and *Schadow* (1845-46), and greatly enhances the effect of the exterior. A new period of building activity began under William II., who made the palace once more the actual residence of the reigning sovereign and received therein his distinguished guests. Great gates of wrought iron were placed in the five outer portals; a terrace with a landing-stage was constructed on the river-side; and, finally, the W. wing, with the White Saloon (p. 71) and the neighbouring apartments, the corresponding rooms on the lower stories, and the Majolica Room (p. 74) underwent a thorough reconstruction from the designs of *E. von Ihne*. The Imperial family occupied the 1st floor, overlooking Schloss-Platz.

The exterior of the palace exhibits in its two principal façades, both by Schlüter, a pleasing diversity of style, that to the S. being distinguished by monumental severity, while that to the N., overlooking the Lustgarten (formerly the garden-front), is enlivened with light and elegant details.—The W. FAÇADE, by Eosander, with its great central portal, built in imitation of the arch of Septimius Severus in Rome, is colder in style, but highly effective. The two bronze reliefs by O. Lessing (1897) represent Elector Frederick II. as builder of the castle, and King Frederick I. as builder of the palace.

To the memory of the Netherlandish relations of the Great Elector six bronze statues have been erected before the N. façade. In front of the 'Schloss-Apotheke' a statue of *Admiral Coligny*, by Count Görtz-Schlitz, was unveiled in 1905 (Coligny, murdered in the Massacre of St. Bartholomew in 1572, was the great-grandfather of Louise Henrietta, the first wife of the Great Elector). Five STATUES OF THE HOUSE OF ORANGE on the parapet of the palace-terrace were added in 1907: *William I. the Silent* (1533-84), by Schott; *Maurice* (1567-1625), by Wolff; *Frederick Henry* (father of Louise Henrietta; 1584-1647), by Brütt; *William II.* (1626-50), by Haverkamp; and *William III.* (1650-1702; King of England from 1689), by Baucke.—The statues on the balustrade of the Lustgarten front

are modern. They represent Emperor William I. as Jupiter, Empress Augusta as Juno, Emperor Frederick as Mars, and Empress Frederick as Minerva. The *Horse Tamers* at Portal IV, two large bronze groups by Baron Clodt, were presented by the Emperor Nicholas I. of Russia in 1841.

In the centre of the Outer Court is a large bronze group of *St. George and the Dragon*, by Kiss (1865). A passage leads hence to the *INNER COURT, which is considered one of Schlüter's masterpieces; it is flanked on three sides with arcades. In the Portal of the E. wing, in which is the entrance to the Museum Director's Office on the 1st floor by the 'Wendelstein' (winding-staircase; built by Schlüter), is lodged the coronation coach (made in Strassburg, 1740).

**Palace Museum (*Schloss-Museum*).

The magnificently furnished rooms of the palace itself form a remarkable testimony to the development of art during the last two centuries; and, as they now house the contents of the MUSEUM OF INDUSTRIAL ART (comp. p. 132), the resulting whole may be fittingly compared to the Residenz Museum at Munich (also formerly a royal palace). Portions of the Museum of Industrial Art, not described below, are used for educational purposes, and are opened on special application only. Everything of historical interest in the palace has been sedulously preserved.

ADMISSION, see p. 35. In the cold winter months only the rooms on each floor of the N.W. angle are open.—Official illustrated guide, 1921.

—Entrance at the White Saloon staircase near the Eosander Portal in the W. wing (p. 67); a return is made to the staircase after the inspection of each floor.—Director, Prof. Otto von Falke (comp. p. 76).

TRAMWAYS. Schloss-Platz, see p. 75, Museum-Str., p. 76, Linden Tunnel p. 56. OMNIBUSES, p. 21. —STADTBahn. Börse Station lies 10 min. N.

GROUND FLOOR.

The museum occupies the W. corner, from the Eosander Portal to Portal IV. Three rooms in the W. front (38-40) with the adjoining hall are devoted to French industrial art of the 18th century. From Hall 42 we pass through R. 39 and turn to the left into Room 38: Rococo furniture, comprising cabinets from Liège (ca. 1760).—Rooms 39 and 40: six **Beauvais tapestries, with the 'Amours des dieux' by Boucher (ca. 1750); Louis Quinze and Louis Seize furniture. In Room 39 is a fine writing-table with bronze mounts (ca. 1750); a clock by Kambly. Room 40: writing-cabinet by David Röntgen (Neuwied, ca. 1780), a present from Queen Marie Antoinette to Pope Pius VI.; commode and mahogany secretaire by Riesener; also Sèvres porcelain.—In CORNER ROOM 41: S. German rococo.—HALL 42: **Furniture from the boudoir of Queen Marie Antoinette at Versailles.

Facing the Lustgarten, adjoining Passage 43, two rooms contain works in the Romanesque style. Room 44: Enamels from the Lower Rhine; church-plate from the abbey of St. Dionysius at Enger, in which the Saxon duke Wittekind was buried, comprising the earliest pieces of Frankish work and dating from the time of Charlemagne (pocket-shaped reliquary); *Gold ornaments of the Empress Gisela (d. 1043), discovered at Mayence (1880). Flemish tapestry with the Coronation of the Virgin (ca. 1500); silks and embroideries (7-14th cent.), among others, antependium with the Resurrection and Descent of the Holy Ghost (Halberstadt, before 1200). Window-pane with Crucifixion, by Gerlachus (Rhenish, ca. 1220), with Madonna (Cologne, after 1300).—Room 45: Enamels from Limoges (12th and 13th cent.); imperial seals, the earliest dating from the 12th cent.—Room 46: Ecclesiastical Gothic work; lectern from Herford (ca. 1300); choir-stall from the Cistercian abbey of Altenburg, near Cologne (after 1300). Here is also a Breslau guild tankard of pewter (ca. 1500).—Rooms 47 and 48: Rhenish-Netherlandish Renaissance work. Room 47: carved Flemish organ (1530); Westphalian tapestry with a 'Noble's wedding' (1548). Stoneware from Cologne and *Sieburg, in R. 48 from Westerwald. Also in R. 47 four pictures of the Passion by Cranach.—Facing the Court, Room 49 contains North German Gothic work, and in a passage (43) are reproductions of mediæval work in precious metals.

FIRST FLOOR.

The museum rooms on this floor correspond to those on the ground-floor, and, in addition, extend the whole length of the Lustgarten front.

West Front. Three rooms, to the left from Hall 54, contain French furniture of the Renaissance (Rooms 50 & 51) and baroque (Room 52) periods. Room 50: excellent French faience by Bernard Palissy (1510-90). The Gobelin tapestries (ca. 1700) in Rooms 51 & 52 depict Court recreations. Room 51: a Parisian cabinet of ebony (ca. 1650) and a clock richly decorated with bronze (ca. 1700). Room 52: Faience from Rouen, Moustiers, and Alcora (Spain); book-covers. CORNER ROOM 53: German baroque works; doll's house from Nuremberg (after 1600). We pass through HALL 54 (baroque cabinets) and reach the rooms of the—

Lustgarten Front. PASSAGE 55: reproductions of 15-17th cent. goldsmith's work. Room 56 (to the left): Dutch baroque work; the paintings include Mars and Venus by Rubens. Room 57 ('Rotes Zimmer'): Wedgwood pottery, including a copy (1792) of the Portland Vase in the British Museum.

The *KÖNIGSKAMMERN (King's Apartments), which run alongside the Lustgarten, were magnificently fitted up in 1789 by *Gontard* and

Erdmannsdorf for Frederick William II. in the early neo-classical style, while their plastic embellishment was allotted partly to *G. Schadow*. The ROSE (58) and the GREEN (59) APARTMENTS are preserved with their original fittings. In R. 58 are paintings of Frederick William III. and IV. by F. Krüger; in R. 59, Röntgen furniture and Rauch's marble bust of Madame d'Ancillon (1828).—In the DINING ROOM (60) the original furniture, the mural wax-paintings by Frisch, and the parquet flooring are remarkable.—SÄULEN-SAAL or Pillar Hall (61): over the doors, scenes from the life of Alexander the Great by G. Schadow, a marble group 'Achilles and Penthesilea' by R. Schadow, also one by Tassaert, 'Venus and Cupid'. The figures, plaquettes and ornaments from the old royal iron-foundry in Berlin (p. 161) should also be noticed.—The THRÖN-SAAL or Throne Room (62), upholstered in red velvet, contains a porcelain bust of Frederick the Great by Riese (1805) and a painting by Weitsch, 'Homage to Frederick William II.'—Farther on, Rooms 63 and 64: old Berlin porcelain by Wegely and from the factory of Frederick the Great (p. 180).—ROOM 65: furniture and carpets in the S. German Gothic style; *Octagonal leather box with love-scenes from Bâle (14th cent.); in the windows, stained glass from S. Germany; below are *Panels with biblical scenes after Dürer (1508) from the almshouse founded by Mathias Landauer in Nuremberg; embroidered white linen altar-cover from Fulda (before 1200).—In the court, PASSAGE 66: wrought-iron work.

A suite of the Königsammern overlooks the court. The passage just mentioned leads beyond the Säulen-Saal (see above) into the *PAROLE-SAAL (67), where a most delightful colour-scheme meets the eye. Besides the stucco-reliefs, the marble group of the Crown Princess Louise and her sister Frederica (1795), a marble bust of Frederick William II., and several porcelain figures are all the work of G. Schadow. A glass case contains Sèvres porcelain (18th cent.).—ROOM 68: Berlin porcelain.—Now follows the beautiful CONCERT ROOM (69), with its original equipment.—ROOM 70: Berlin classical furniture; chairs in the manner of Schinkel. To reach the exit we must retrace our steps as far as the Parole-Saal, turn to the left into the Säulen-Saal and then left again.

SECOND FLOOR.

With the exception of the S. corner, between the Eosander Portal and Portal II., the whole of the 2nd floor is devoted to the museum (comp. the accompanying plan). Above the other rooms on this floor is the PALACE CHAPEL (no adm.; comp. p. 67), to the S. of the staircase in the W. wing (see p. 68). It is octagonal in form, 113 ft. high, lined with marble of different colours and adorned with frescoes on a gold ground.

To the N. of the staircase the first of the suite of rooms once used for ceremonial purposes is the *WEISSER SAAL or White Saloon (1). The opening of the Reichstag and Landtag (Prussian Diet) as well as court festivities took place here. A large hall, 105 ft. long, 52 ft. wide, and 43 ft. high, it was begun in 1728, elaborated in 1844 by *Stüler*, and in 1894-95 completely remodelled by *E. von Ihne* in accordance with the original designs. The ceiling has a rich plastic decoration. The reliefs on the vaulting between the walls and the ceiling are by *O. Lessing*, and represent victorious war as the fosterer of art, science, trade, and industry. The walls are decorated in coloured marble and gilded bronze. Between the coupled pilasters on the long sides are nine marble statues of Prussian rulers as they appeared at the time of their accession to the throne: the Great Elector by *Schaper*, Frederick I. by *Böse*, Frederick William I. by *Schott*, Frederick the Great by *Magnussen*, Frederick William II. by *Calandrelli*, Frederick William III. by *Eberlein*, Frederick William IV. by *Unger*, William I. by *K. von Üchtritz*, and Frederick III. by *Baumbach*. In the windows are Swiss heraldic panes (16th and 17th cent.) in late-Gothic and Renaissance styles. In desk-cases: modern French medallions and plaquettes by *P. Roty*, etc.; also, ironwork (keys).—The GALLERY (2), adjoining the Saloon to the E., is adorned with Gobelin tapestry (scenes from 'Don Quixote') woven in Paris in 1776-78 (comp. Room 6); in front are large Chinese vases of enamelled copper. At the N. end of the gallery are enamels from Limoges (16th cent.).

The next room in the N. wing is the ANTE-ROOM OF THE GOBELIN GALLERY (3) containing the so-called *'Pommerscher Kunstschränk', a masterpiece of the Augsburg goldsmith's art, made in 1617 for Philip II., Duke of Pomerania; its contents are displayed in glass cases.—We now come to the—

GOBELIN GALLERY (4), 197 ft. long, which once was used as a banquetting-hall (fine view of the Linden and the Lustgarten). Six wall-tapestries by *R. Mercier*, the latest dating from 1699, illustrate exploits of the Great Elector: Sledge-drive over the Kurisches Haff (1679), Captures of Stralsund, Rügen, and Stettin (1678), Capture of Wolgast (1675), Battle of Fehrbellin (1675). Glass cabinets on the window side contain German glass: diamond-cut glass, some with enamel painting; the *'Schaper Glasses', with black enamel paintings; ruby glass, of which the oldest pieces were made from 1680 onwards by Kunkel von Löwenstern on the Pfauen-Insel (p. 196). Among the circular window-panes one should notice especially those from Augsburg and Nuremberg. In the two adjoining rooms, the QUEENS' ROOM (5) and the former MARINE-SAAL (6) are costumes, lace, fans, boxes, trinkets, and miniatures; in the latter room are two Gobelin tapestries belonging to the Don Quixote series (comp. Gallery 2).

From the Gobelin Gallery we pass into the PARADE-KAMMERN or State Apartments. The rich decoration is mainly the work of *Schlüter*, though *Stüler* is responsible for many of the later detailed modifications. The former CHAPEL (7), in which the future Emp. William I. was married in 1829, served from 1879 as a hall for the meetings of the Order of the Black Eagle. The picture by *A. von Werner* portrays the first investiture in the order by King Frederick I. on 18 Jan., 1701. Here we may see works in rock-crystal, including an Italian vase (ca. 1570) and a small jug after Holbein; also églomisé work (paintings under glass), including a pax from Monte Cassino (16th cent.).—In the ROTE SAMT-KAMMER (8) are portraits of Frederick I. and his consort Sophia Charlotte by *Weidemann*, in handsome frames. The old velvet tapestry with silver borders (from which the room takes its name) and the gilded furniture are worthy of notice. Here is a letter-case belonging to Queen Mary II. of England (1662-94).—The SCHWARZE ADLER KAMMER (9) has a ceiling-painting by *Leygebe*, symbolising 'The Founding of the Order of the Black Eagle'. Here are shown baroque carvings in ivory, mother-of-pearl, and shells.

In the *RITTER-SAAL (10) the gorgeous baroque decoration reaches its climax. The *Groups of the four quarters of the globe, above the side-doors, are among the best works of *Schlüter*. The trumpeters' gallery and, in Room 11, the tables, were originally (1739) of solid silver but were melted down by Frederick the Great in 1745 and replaced by replicas of silver-plated wood. The crystal chandelier was purchased from the city of Worms by Frederick William III. On the sideboard, designed by *Eosander* (1703), are the finest specimens of the old royal collection, mostly dating from the time of the first two Prussian kings, and forming the remains of a once considerable treasure. The cabinets enclose other objects in precious metals: ** 'Lüneburger Ratssilberzeug', a fine service of 36 pieces of plate of the 15-16th cent., purchased in 1874 for 33,000*l.*; German silver ware of the Renaissance, including specimens by the celebrated goldsmiths W. Jamnitzer, J. Silber, H. Petzold, and P. Gütlich. Stained glass from Cologne, including a 'Bearing of the Cross' (ca. 1540).

In the ROTE ADLER KAMMER (11) is kept baroque silver of the 17th cent., for the most part of N. German workmanship.—The ROTE DRAP D'OR KAMMER (12) contains pewter, including platters by Briot and Enderlein, and leaden plaquettes. There is also a cabinet by M. Wallbaum and a 'Talerhumpen', or 'dollar bowl', over 3 ft. high, said to have been used by the members of the 'Tabaks-Kollegium' (comp. p. 191), which was under the patronage of Frederick William I., to cool their beer. A Gobelin tapestry by *Mercier* (ca. 1701) portrays Queen Sophie Charlotte between allegorical figures.—The KÖNIGS-ZIMMER (13) was renovated in the style

of Schlüter and its walls are inlaid with portraits of the Prussian kings down to the Emperor Frederick, the first three being by *Pesne*. Carvings and turnery in amber (chiefly from Danzig) are to be seen here.

In the E. wing the Königs-Zimmer is adjoined by the two PARADE-VORKAMMERN or State Antechambers. The first (14), with an old ceiling by *Schlüter*, contains clocks, watches, and scientific instruments, the second (15) German faience from Potsdam and Berlin, Nuremberg and Bayreuth.—This is followed by the SCHWEIZER-SAAL (16), once the Swiss guard-room and, on festive occasions, a reception-room. Here is to be seen an important collection of artistic pottery, comprising stoves (a stove from Winterthur, 1738), stove models, and tiles. German stained-glass windows of the 13th-15th cent., including the 'Consecration of St. Boniface' (Erfurt, after 1300).

To the N. of the Königs-Zimmer and the Parade-Vorkammern the small Eishof is hemmed in by the buildings constructed before Schlüter's time (comp. the plan facing p. 69). Frederick III. was the last of the electors to occupy the KURFÜRSTEN-WOHNUNG (31-36) in the N.E. angle. Here is lodged the Far Eastern collection: porcelain, bronze, and lacquer-work from China and Japan; remarkable Chinese cut glass, and, in the old BRAUT-KAMMER or Bridal Chamber (35), Chinese porcelain painted after European patterns. Note the inlaid floor in Corner Room 34. CABINET 32, fitted up in the Chinese style, is probably the oldest of its kind (before 1700).—On the Spree side, the PORCELAIN GALLERY (29) contains portraits, by *Pesne*, of the female relatives of Frederick the Great. In this and the adjoining rooms is the German porcelain (except that from Berlin). ANTE-ROOM 30: Specimens from Meissen of Böttger's first efforts in 1710. In the Gallery, pieces of the Swan service of Count Brühl (made in 1737-44) and three small monuments to Gellert, followed by the Nymphenburg and other porcelain exhibits. CABINET 28 contains foreign porcelain.—Passing through the two BRAUNSCHWEIGISCHE KAMMERN (27, 26), which lie to the right (R. 27, industrial art of the 19th cent.), we find ourselves once more in the Schweizer-Saal (see above). Thence we turn to the left into the—

ELIZABETH APARTMENTS (17-21), intended for the use of Elizabeth Christina (comp. p. 167), the consort of Frederick the Great. The first room (17) contains *Delft faience.—In the Roter Salon (18), among the S. German furniture of the Renaissance, is a writing-desk of Duke Augustus of Saxony, by C. Müller (1555). Admirable box-wood carvings, mostly goldsmiths' models; a ribbon-weaver's loom by P. Flötner (Nuremberg, ca. 1535). S. German stoneware, especially from Kreussen, and pottery from Nuremberg (known as Hirsvogel ware). Paintings: Adam and Eve, by Lucas Cranach, and four from his studio.—In Room 19 are works in the S. German

baroque style; besides two Franconian cabinets there are articles in tin, copper, and brass.

In the S. wing, GALLERY 20 contains Islamic and Hispano-Moresque works: glazed tiles, vessels, metal and leather work, embroidery and textiles. — The gallery leads into the MARBLE ROOM (21), which marks the commencement of an Italian collection. Among the larger pieces of furniture is a seat from the synagogue of Siena; Spanish tapestry and Venetian glass, including two enamelled bridal cups (before 1500). — On the court side, forming part of the adjoining APARTMENTS OF PRINCESS MARIE (22-24), is the room (marked 'Fred. II.' on the plan; no admission) in which Frederick the Great was born on Jan. 14th, 1712. In Room 22 may be seen early-Renaissance furniture (up to 1500) and the earliest majolica, mostly Florentine; by the window, covers of account-books from the town of Siena. Room 23 is allotted to Renaissance works, such as bronze utensils, book-bindings, and Florentine tapestry; spinet belonging to Duke Alfonso II. of Ferrara; note also the two marble busts by Alessandro Algardi. — In Room 24 the outstanding pieces of furniture are two *Chests with representations of Neptune and the children of Niobe and a *Cassone (bridal chest) from the Palazzo Strozzi. Door-knockers, silver and enamel work, and Persian carpets are also exhibited here.

The last room in the museum is the MAJOLICA ROOM (25), formerly the Joachim-Saal, rebuilt by E. von Ihne in the Italian Renaissance style. On the back wall is the bronze statue of Elector Joachim II. by *M. Wolff*. Six large tapestries illustrate the 'Triumphs' of Petrarch. Here also is displayed the **Collection of Italian majolica, one of the most extensive in the world. The art of majolica-painting attained its highest development in 1480-1540, and also flourished at Urbino in the reign of Duke Guidobaldo II. (1538-74). Engravings and wood-cuts were the favourite patterns of the painters. The chief manufactories were at Gubbio (celebrated for its gold and ruby lustre), Urbino, Faenza, and Cafaggiolo near Florence. The majolica of a later period shown here was made at Castelli, at Deruta in Umbria, with an opalescent sheen like mother-of-pearl, and at Venice with a black glazing.

Opposite the W. side of the Schloss, on a raised platform, stands the gorgeous **National Monument to Emperor William I.** (Pl. R, 26, 25), by *R. Begas*, unveiled in 1897, consisting of the colossal bronze figure of the emperor (30 ft. high), on a powerful horse led by a figure of Peace. At the corners of the granite pedestal are four Victories, and on the two principal sides are huge recumbent figures of War (to the N.) and Peace (to the S.). Projecting from the corners of the base are four lions, amid trophies of weapons and

banners, by *Gaul*. — A stone colonnade, with coupled Ionic columns, by *Halmhuber*, extends on three sides of the platform. The attic is adorned with sculptured groups representing the kingdoms of Prussia (by *Breuer*), Bavaria (by *Gaul*), Saxony (by *Kraus*), and Württemberg (by *Breuer*). The four groups at the back represent Commerce and Navigation (by *L. Cauer*), Art (by *Hidding*), Science (by *K. Begas*), and Agriculture and Industry (by *L. Cauer*). The corner pavilions bear bronze quadrigas, that to the N. with Borussia (Prussia), by *J. Götz*, that to the S. with Bavaria, by *Bernewitz*.

In SCHLOSS-PLATZ (Pl. R, 25, 26), to the S. of the Palace (tramways Nos. 5, 32, 60, 70, 73, 75, 81, see pp. 13-21), is the **Schloss-Brunnen**, a monumental fountain by *R. Begas*, unveiled in 1891. In the centre is Neptune on a rocky throne, with Tritons and putti below. The basin, 59 ft. in diameter, contains four marine animals, while round the brim are figures of the Rhine, Oder, Elbe, and Vistula.

On the S. side of Schloss-Platz, between the Spree and Breite Str., are the former **Royal Stables** (*Marstall*; Pl. R, 25, 26), erected by *Ihne* in the Renaissance style in 1897-1900. The length of the main front is 305 ft., while that of the river-front is 578 ft. The building is adorned with sculptures by *Otto Lessing*. On the cornice are horse-tamers and figures of warriors, while at each end of the main front is a wall-fountain, that to the left with Prometheus and the Oceanides, that to the right with Perseus and Andromeda.

The building now contains the *Bank für Handel und Industrie* (comp. p. 62). A portion of the upper part of the building is occupied by the **Town Library**, founded in 1901; director, Dr. A. Buchholtz. At Breite Str. 37 (2nd floor) are the reading-room and the lending department (open 9 a.m. - 9 p.m.). The library possesses ca. 225,000 vols., including literature dealing with proverbs, literature treating of the revolution of 1848, and pamphlets issued at the time of the revolution in 1918. Its most valuable possession is the *Görzitz-Lübeck Library*, consisting of 40,000 volumes, mainly first editions of German poetical works and books relating to Berlin. On the upper floor is the study of the poet Ernst von Wildenbruch (1847-1909), which has been reconstituted here (comp. p. 174; open free on Tues., 11-12).

The *Kurfürsten-Brücke* (Bridge of the Elector; Pl. R, 26) leads to the E. from Schloss-Platz to the old town of Berlin. The bridge, built in 1692-95 after designs by *Nering* and rebuilt in the old style in 1895, affords a good view of the river-front of the Palace (p. 66), the Cathedral (p. 65), the Rathaus (p. 151), etc.

The bridge is adorned with a bronze equestrian ****Statue of the Great Elector** (d. 1688), designed by *Schlüter* and erected in 1703. This clever and artistic group is the most important sculpture in the German baroque style. In spite of the Roman costume, the figure is remarkable for its air of majestic repose, which is heightened by contrast with the attitudes of the four slaves, by *S. Nahl*, round the pedestal intended to typify the hostile powers against whom the Elector had waged war. The reliefs on the sides

represent (left) the Electorate and the Old Palace, and (right) the Kingdom and the New Palace (original pedestal in the Emperor Frederick Museum, see p. 98).

4. The Museum Island.

TRAMWAYS (pp. 13-21) along Museum-Strasse, Nos. 40, 42, 54, 55, 78; over Eberts-Brücke (to the W.), 9, 18, 25, 30, 32, 116; comp. also the lines given on p. 56 (Linden Tunnel).—OMNIBUSES (from the Arsenal, p. 57), see p. 21.—STADTBahn. Börse Station is 6 min. from the Old Museum and the National Gallery, Friedrich-Str. Station is 9 min. from the Emperor Frederick Museum.

To the N. of the Lustgarten (p. 64) rises the *Old Museum* (see below), with the *New Museum* (p. 83) opposite, the two buildings being connected by a passage carried across the street. To the right (N.E.) is the *National Gallery* (p. 90), and beyond the Stadtbahn, at the N. end of the Museum Island and only thence accessible, is the *Emperor Frederick Museum* (p. 98).—Extensive new buildings, designed by Messel (d. 1909) and L. Hoffmann, are under construction between the New Museum and the Stadtbahn: to the S. the Western Asiatic Museum (see p. 124), to the E. the Pergamon Museum (see p. 89), to the N. the Deutsches Museum, for early German art (it has already received the casts of German sculptures from the Emperor Frederick Museum). Access to the 'court of honour' round which they are grouped will be afforded by a bridge over the Kupfergraben.

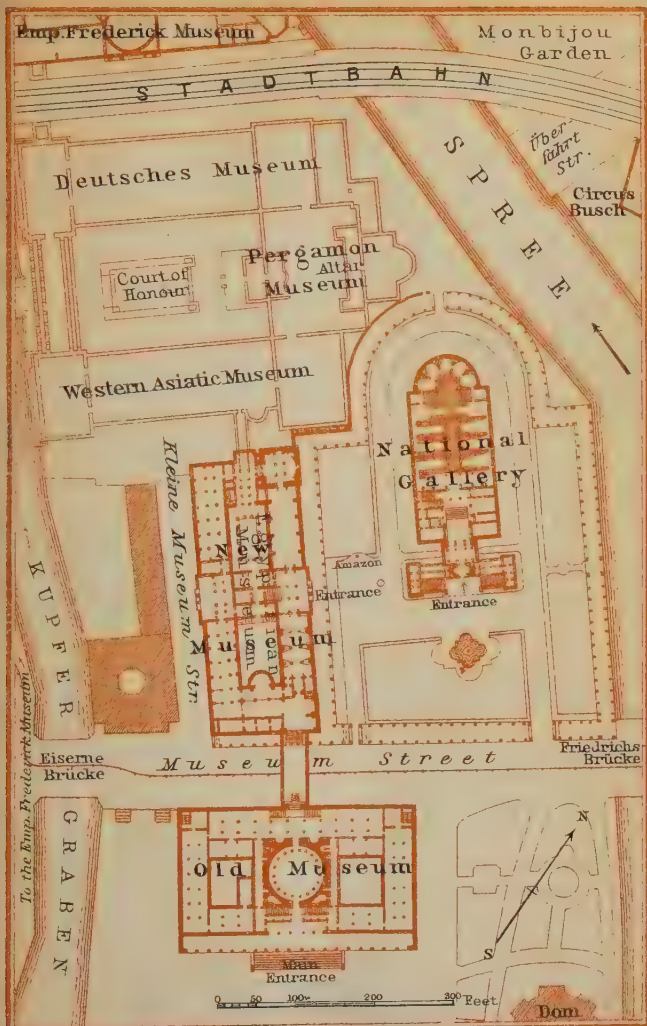
The General Director of the State Museums (except the National Gallery) is *Prof. Otto von Falke*.—Director of the Collection of Classical Sculptures, the Antiquarium, and the Pergamon Sculptures: *Dr. T. Wiegand*; Emperor Frederick Museum: *Dr. W. von Bode*; Cabinet of Engravings and picture gallery of the Emperor Frederick Museum: *Dr. Max J. Friedländer*; Collection of Christian Sculptures: *Dr. T. Demmler*; Islamic Art Department: *Prof. F. Sarre*; Collection of Egyptian Antiquities: *Prof. H. Schäfer*; Collection of Antiquities from Western Asia: *Prof. Otto Weber*; Collection of Coins: *Prof. Kurt Regling*.—Adm., see p. 34 seqq.

a. The Old Museum.

Antique Sculptures. Antiquarium.

ADMISSION, see p. 35.—The OFFICIAL GUIDE to the Old and New Museums is out of print. SPECIAL CATALOGUES and PHOTOGRAPHS may be bought in the North Hall (p. 79).

The **Old Museum* (Pl. R, 26), a building in the Greek style, 285 ft. long, 175 ft. wide, and 62 ft. high, with an Ionic portico of eighteen columns, and approached by a broad flight of steps, was erected by *Schinkel* in 1824-28 and opened in 1831. After the 'Glyptothek' in Munich, it is the oldest museum-building in Germany. The raised central part of the structure is adorned with colossal groups in bronze: in front, the Horse Tamers of the Piazza



del Quirinale at Rome, copies by *Tieck*; at the back, Pegasus tamed and refreshed by the Horæ, by *Schievelbein* and *Hagen*. The steps also are flanked by two large groups in bronze: right, *Amazon on horseback, defending herself against a tiger, by *Kiss*; left, Youth on horseback, launching a spear at a lion, by *A. Wolff*.

The VESTIBULE contains marble statues of German artists and connoisseurs: to the right of the entrance, *Rauch* (d. 1857) by *Drake*, *Cornelius* (d. 1867) by *Calandrelli*, *G. W. von Knobelsdorff* (d. 1753) by *Karl Begas the Younger*, *Schlüter* (d. 1714) by *Wiese*, and *Winckelmann* (d. 1768) by *Wichmann*; to the left, *Schinkel* (d. 1841) by *Tieck*, *Otfried Müller* (d. 1840) by *Tondeur*, *G. Schadow* (d. 1850) by *Hagen*, *Carstens* (d. 1798) by *Janensch*, and *Menzel* (d. 1905) by *Breuer*. The sadly damaged frescoes, designed by *Schinkel* and executed under the direction of *Cornelius*, represent (on the left) the development of the world from chaos, and (on the right) the progress of human culture. The original sketches in the Rauch-Schinkel Museum (p. 182) are more satisfactory.—From the vestibule, a door leads to the first floor of the museum (see below).

The UPPER VESTIBULE (no adm.), to which a double staircase ascends, is adorned with a copy of the celebrated antique Warwick Vase in England, also with replicas of the head of the so-called Farnese Hera at Naples and the Athena of Velletri in Paris. The frescoes, also designed by *Schinkel*, represent the struggle of civilized mankind against barbarians and the elements.

The Old Museum contains exclusively antique works of art and applied art dating from the Græco-Roman period.

FIRST FLOOR.

The *ROTUNDA, which we first enter, with its dome and Corinthian columns is distinguished by the harmony and effectiveness of its proportions. It contains the first part of the—

***Gallery of Antique Sculptures**, which is chiefly indebted for its origin to Frederick the Great, who in 1742 purchased at Rome the collection of Cardinal Polignac, comprising about 300 marble works, most of them of mediocre merit, dating from the later Roman Empire and freely restored; but later acquisitions, particularly the purchase of the Saburov collection of Attic sculptures in 1884 and of Greek originals from Venice have placed the gallery upon quite a different footing. The sculptures mentioned in the following description are of marble when nothing is said to the contrary. 'Short Catalogue of the Antique Sculptures' (illus.; 1922).

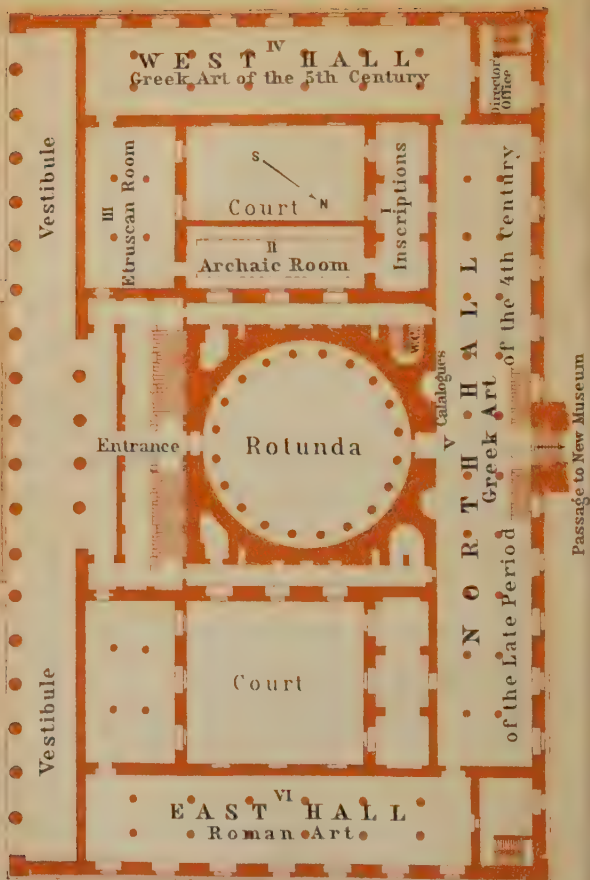
In the rotunda, between the columns, are decorative sculptures by Roman artists, some freely restored. To the left: 178. Goddess restored as Hera; 258. Satyr, after Praxiteles; 583. Draped woman; 215. Meleager, after a Greek work in the manner of Scopas. To the

right: 587. Noble Roman lady as Fortuna; 496. Woman praying. —The rotunda is adjoined by the North Hall (p. 79), which we cross to the left to reach Room I. (inscriptions and architectural fragments).

II. *ARCHAIC ROOM*, with Greek sculptures of the 6th century B.C. On the left: 1555. Torso of a youth from Naxos; 1574, 1575 (and 1576, on the right), Seated female figures from Miletus; 1577. Torso of a female figure (standing); 1631. Covered head of a girl. — On the right: *308. Bearded head (injured), an admirable early-Attic work; 1614. Portion of a parapet with sphinxes, from Miletus; above, 734. Fragment of a painted tombstone; 1531. Girl's head from a tomb-relief, with traces of red colouring, from Athens; 2410, 2414, 2411. Modern coloured reproductions of limestone sculptures (three-bodied demon and two bulls' heads) from the Acropolis at Athens. In a wall-case: 1474. Graceful small female head from Selinus (1st half of 5th cent.); 732, 731. Early Spartan tomb-reliefs (ancestor-worship). — In the middle, 1632. Volutes from the corner of an altar at Miletus.

III. *ETRUSCAN ROOM*. Reliefs; sarcophagi and cinerary urns with high-reliefs (3rd and 2nd cent.); in the middle, 1497. Sixth century sarcophagus in peperino, with modern painting. — The following rooms are divided into sections by columns.

IV. *WEST HALL*, with Greek sculptures of the 5th and 4th cent. B.C. To the left: 1518. Goddess in a mantle, after an original Greek bronze of the 5th cent. B.C., with a Roman portrait-head, and 605. Head originally belonging to the figure; 83. Matronal goddess, a modified copy of an Attic work dating from the time of Phidias; *1459. Headless draped figure of a youthful goddess, probably an authentic Aphrodite after the manner of the figures in the pediment of the Parthenon; 229. Torso of a dancer in a short garment, a work in the severe style. — 709a. Votive relief with Hermes and nymphs; 725. Votive relief of a victorious charioteer, from Oropos; *1545. Votive relief from Rhodes, an Attic work of the time of the Parthenon frieze. — 1456, 1457. Reliefs with graceful dancers; 1530. Head of Pericles, from Lesbos; 608. Head of a goddess, a good ancient copy of an Attic work of the 5th cent. B.C.; 735. Head from a sepulchral stele of a youth; P 23. Goddess, a Pergamenian copy of an Attic work of the 5th cent.; 925. Relief of Medea and the daughters of Pelias, an antique copy, freely retouched, of an original of the time of the Parthenon frieze. — *1482. Sepulchral stele of a girl (1st half of 5th cent.); *1455. Bust of Anacreon, the poet; 1504. Sepulchral stele of Polyxena, from Bœotia; 59. Artemis Colonna, Roman copy of a Greek work. — 736. Tombstone of a man from Karystos; 76a. Head of Athena after the Parthenos of Phidias; 1502. Bust of Zeus; *P 22. Athena, a Pergamenian copy of an Attic work of the 5th century. — Attic tomb-



Old Museum, First Floor
Gallery of Antique Sculptures

reliefs of the end of the 5th and of the 4th cent. (No. 1708 the best). — 743. Female head from an Attic tombstone (4th cent. B.C.); 1725. Goddess, an Attic work of the 5th century. — 498, 499. Statues of two mourning maidservants, from an Attic tomb; 1492. Tombstone of Silenis, 737. of Mynno, 805. from Cumæ (the departed as a hero); above the door, 1643. Large palmette as acroterium of a sepulchral stele, from S. Russia.

V. NORTH HALL. Western Half: left, 7. Amazon, perhaps after Polycletus (5th cent.); *193. Hermaphrodite (4th cent.); 223. Statue of a youth (known as Narcissus). — School of *Scopas*: 610. Head of Ariadne, opposite which is the almost contemporaneous head of a goddess with lovely hair (No. 1558); 482. Youthful Hercules. — School of *Praxiteles*: 28. Aphrodite, in the attitude of the Medici Venus. — Portrait-busts by the back wall: 298. Socrates, 300. Plato; also 1452. Lion of Pentelic marble. — Eastern Half: School of *Lysippus*: 471. Athlete. — The remaining sections contain Hellenistic works (3rd-1st cent.): 316, 317. Greek portrait-heads. — 262. Dancing Satyr; 150. Boy and Girl; *208. Dancing mænad (headless); 495. Girl with Cupids. — 213. Torso of Marsyas; 766 a. Tombstone of Metrodorus from Chios; by the last window but one, Pergamon sculptures, particularly *90. Female head, *P 130. Head, probably of Attalus I.; 502. Figure of a boy from a tomb at Tarentum. — 505. Girl with a duck; 584, 585. Daughters of Niobe (?); 221. Polyhymnia (incorrectly reconstructed by Rauch); 205. Head of a centaur.

VI. EAST HALL. Roman art. Beginning at the farther end: 354. Seated statue of an emperor with head of Trajan; 343. Statue of Augustus, freely restored; 332, 335, 1549, 336. Portrait-busts of the Republican period; 157 (by the back wall), Genius of an emperor of the Julian family; *342. Bust of Cæsar (?), in basalt; 1345. Augustus at an advanced age, head-relief. — 843 a. Sarcophagus of the time of Augustus; 348. Head of Vespasian; 345. Head of Tiberius; 840. Tombstone of a Roman married couple. — 903. Cupid-relief from Trajan's Forum in Rome; 960. Head of a warrior, from a high-relief of the time of Trajan; *1467. Bust of a noble Roman boy of the early Imperial period; 921. So-called Citharædos-relief, in an affected archaic style, portraying Apollo, Artemis, Leto, and Nike. 1527. Relief of Jupiter Exsuperantissimus (2nd cent. A.D.); 461. Head of a Dacian. — 992. Top of a large circular tomb from Falerii (1st cent. A.D.); 358. Head of Hadrian (basalt); 391. Double bust of Socrates and Seneca; 363. Head of Antinous; 399 b. Bust of a boy, of the early Imperial period; 462, 463. (by the columns), Busts of barbarians (Germans?). — 377. Lucius Verus; 955. Flight of women to a boat, fragments of a relief of the Antonine period; 843 b. Sarcophagus with scenes from the legend of Medea. — 494. Girl playing with astragali (knuckle-bones); *384. Head of Caracalla; 958. Relief

with weapons of Trajan's time; 902. Frieze (Cupids with garlands). — 447. Head of a Roman matron; 385. Bust of the young Emperor Gordian III.; 527. Roman in a toga (torso in porphyry).

UPPER FLOOR.

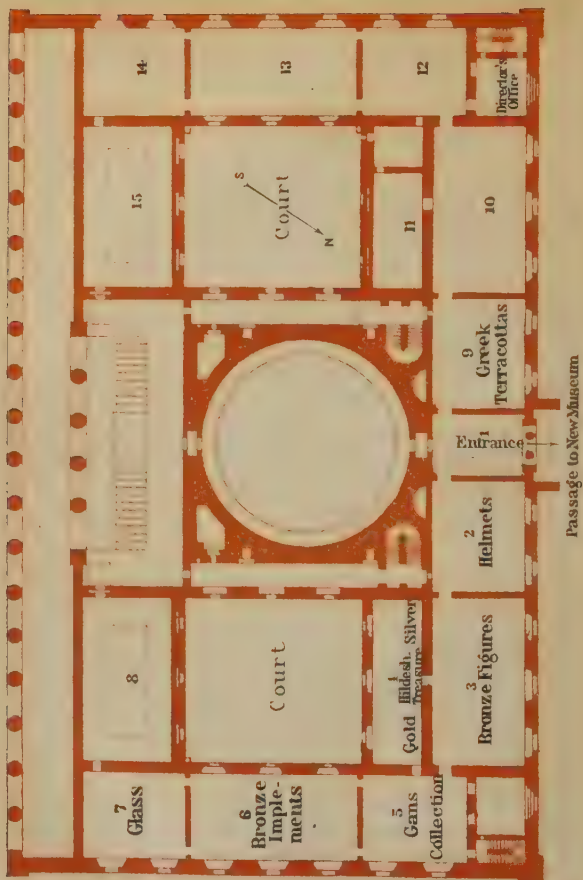
The double staircase in the North Hall ascends to the passage (p. 83) connecting the Old and New Museums and, farther up, to the upper floor of the Old Museum, with the—

***Antiquarium**, a collection of small antique works of both ornamental and industrial art. The collection of vases (p. 88) was transferred in 1921 to the New Museum.—Catalogues, see p. 76.

ENTRANCE ROOM I. Nike on a globe, bronze-gilt (2nd cent. A.D.). — On the left is—

ROOM II. **ANTIQUÉ HELMETS**, most of them bequeathed by Baron Franz von Lipperheide (d. 1906). To the right, in case 13, a sumptuous Roman helmet with embossed reliefs is noteworthy. In the middle, in case 7, a gladiator's helmet inlaid with silver; between the windows, in case 6, half of a colossal helmet, from a trophy. On the walls, two Etruscan shields (7th cent. B.C.).

ROOM III. **BRONZE FIGURES**. In the middle, no No., Running Genius wearing a wreath, of the Roman Imperial period, found in the Rhine near Xanten; adjoining to the right, case 7, *Objects from the celebrated sanctuary of Zeus at Dodona, comprising a statuette of Poseidon (4th cent.), two figures of warriors, Zeus as thunderer, with green patina resembling enamel (ca. 500 B.C.), a seated manad (end of 5th cent. B.C.), and an archaic statuette of a youth (6th cent.); below, an eagle.—To the left, in case 6, two vases and girls' figures as the handles of mirrors.—*No. 3. Fragment of a draped female statue (end of 4th cent. B.C.), from Cyzicos.—At the exit-wall, *No. 2, Boy praying, the arms restored, purchased by Frederick the Great and formerly in the Palace of Sanssouci (p. 204); cases 12 and 13 contain statuettes of the 4th-1st centuries and of the early Roman period, including Mercury from Lyons, Satyr from Pergamon, negro slaves, caricatures from Alexandria.—By the window-wall, desk 14, mirror-frames with reliefs: above, Aphrodite on a goat between Pan and Eros, to the right, Ganymede caught by the eagle, below, to the left, Bathing maiden (engraved and silvered); case 17. Theseus with the Minotaur.—By the entrance-wall, in cases 1 and 2, works of archaic Greek art: in case 1, above, left, Goat-headed Pan, Aphrodite with a dove (both statuettes of the 5th cent.); in case 2, above, right, Dancer on a dining-table, Youth with a ram, from Crete; between the cases, *No. 1, Torso of a youth (Apollo?), found in the sea near Eleusis (5th cent. B.C.).—By the back-wall, archaic figures and utensils from Olympia; in case 9, Dionysos, silvered, from Pomerania (Roman), below, statuettes of animals.



Old Museum, Upper Floor
Antiquarium

ROOM IV (opened on application). GOLD AND SILVER ORNAMENTS. The chief object here is the ***Hildesheim Silver Treasure*, found in 1868 on the Galgenberg near Hildesheim, consisting of Roman plate of the time of Augustus. Some of the objects possess great artistic merit, particularly the round dish with Athena seated (case 1; Hellenistic, ca. 200 B.C.) and the bowl with the infant Hercules strangling the snakes (case 2); by the window, the large crater (vessel for mixing), the cups with masks, and the laurel cup.—On the left, Greek gold and silver ornaments. Small golden plates with archaic designs, from Rhodes (7th cent. B.C.). Silver treasure from Hermoupolis (Egypt; 2nd cent. B.C.); silver ornaments from Luxor (2nd cent. A.D.; large silver dish with hunting-scenes). *Heads of Demosthenes and of Silenus from silver bowls (Mysia, 2nd cent. B.C.). Trappings (phaleræ) of a Roman officer, found at Lauersfort.—On the right, by the window, Etruscan ornaments. *Treasure of the early Imperial period found at Pedescia in the Sabine Mts.: gold bracelets in the shape of snakes, armlets (one with Jupiter Capitolinus), cut stones (a fine Gorgon's head), etc. *Gold treasure found at Vetttersfelde in S. Brandenburg (6th cent. B.C., from the colonies on the Black Sea), including a fish, 15³/₄ in. long, with curious animal-figures. Also, a collection of golden ear-drops. [In the desk-case: Gold treasure from Chmyrev in S. Russia, of a similar nature as that from Vetttersfelde but more recent. The heavy ear-drops are remarkable. Near the entrance: Objects from a Celtic tomb near Birkenfeld.

ROOM V. *GANS COLLECTION (bequeathed in 1912): exquisite goldsmith's work and glass of Græco-Italic, Scythian-Gothic, and early-Islamic origin. By the left wall: Case 3. Tiny bottles in the form of dates, plates adorned with flowers, box of milk-white spun-glass.—Right wall: Glass jar from Olbia in S. Russia; case 6. Mesopotamian beakers.—Between the windows: Case 8. Iridescent glass, including a small bottle in the shape of Tyche (goddess of fortune) from Antioch.—Middle cases 1 and 2: Trinkets of every kind. The first case contains exceedingly fine work, the second, among other objects, a silver belt-buckle with an eagle (Ostrogothic).—Exit-wall: Case 4. Terracottas, including Dionysius supported by maidens.

ROOM VI. BRONZE IMPLEMENTS. OBJECTS FROM PERGAMON, PRIENE, AND BOSCOREALE. Near the entrance (cases 1-3) and exit (cases 10 and 11) as well as in the window-cases 14 and 17 are small objects from Pergamon and Priene (comp. p. 89), mostly of the Hellenistic period: bronzes, terracottas (by the exit-wall, in case 10, above, to the right, Boy extracting a thorn), coal-pans, etc. Head of a statuette of Alexander.—Cases 4 and 5. Bronze utensils and vessels from the dining-room and the kitchen of a villa at Boscoreale near Pompeii. Two dining-couches, one from Boscoreale, the

other from Priene.—To the left, in case 15, Double-hermes with satyr and female satyr. 8, 9. Greek, Etruscan, and Roman bronze vessels; Etruscan cinerary urns; 12, 13. Candelabra.—In the middle window-case 16: Etruscan hand-mirrors (4th-3rd cent.); inscriptions in bronze and lead (Roman military diplomas); the earliest known Greek letter (4th cent.), on lead, from Attica (a country-dweller, freezing with cold, applies to his kinsfolk in Athens for warm clothing).

ROOM VII. GLASS from Greek, Oriental, and Roman factories, some of which is of the highest workmanship. Here is also the loan collection of *Frau M. vom Rath*, consisting for the most part of Roman glass from the Rhine district. In cases 16 and 14, by the windows, are varicoloured glass fragments from Rome. In case 1 (above, to the right), a so-called Diatretum, a glass vessel enveloped in a raised network of glass.—Mosaics: Centaur defending the body of his wife, from Hadrian's Villa near Tivoli, and Festivity at the rising of the Nile, from Palestrina.—We return to the entrance-room (p. 80) and proceed straight on to—

ROOM IX. GREEK TERRACOTTAS. Between the windows, in case 5, archaic figures and groups: women baking, washing, with a pan; cook.—Severe style (1st half of 5th cent.), in the central cabinets 13 and 14: Youths and girls (in the middle of cabinet 13, to the left, is a charming little temple with Hermes and two goddesses). By the entrance-wall (4th and 3rd cent.): Case 3. *Figures of girls, from Tanagra; case 2. Girl with a duck, from Corinth; case 1. Anointing vessels in the shape of figures or groups, from Attica.—By the other walls: Figures of girls, Cupids, and characteristic popular types (on the back-wall, in case 11, Negro playing with balls, from Thebes), those by the exit-wall from Asia Minor (3rd-2nd cent.).—In the window-cases: Reliefs of the first half of the 5th cent. (in desk-case 4, Ulysses and Penelope from Rhodes, Calydonian hunt from Melos); in desk-case 6, figures from a vessel, representing an abduction, from Tanagra. Near the exit, a Youth's head from Tarentum (4th cent.).

ROOM X. Figures of dead bodies from Pompeii (reduced copies of casts obtained by filling up the holes in the solidified ashes).—We turn to the left into—

ROOM XI. **1761. *Enthroned Goddess*, a seated statue, slightly over life-size, in Parian marble, probably worshipped by Greek colonists in S. Italy or Ionia. It was purchased at the end of 1915. Its attitude and the antique ceremonial dress are characteristic of archaic art, but the usual severity is already softened by the individualistic appearance of the head (ca. 480 B.C.); the clinging drapery is admirably effected. The work was originally painted, and in the diadem and lobes of the ears metal ornaments were once worn.—The wall-cabinets contain terracottas from Rome and Caere.

The following objects are not yet exhibited. CUT STONES: Intaglios from the Cretan-Mycenæan epoch down to the latest period of classical art; large rock-crystal with bust of Athena, signed by Eutyches. Cameos: Gorgon's head of the Ptolemæan period; Hercules with Cerberus, by Dioscurides, of the Augustan age; large onyx cameo with the apotheosis of an emperor (Septimius Severus?). — In addition, the CYPRIAN COLLECTION: Vessels from the earliest period, recalling the early Trojan pottery, down to the Hellenistic epoch, archaic statuettes in terracotta and stone, very old bronze carriage, as support for a kettle. Also, objects from Asia Minor, prehistoric antiquities from the Greek islands, Cretan bronze of the Mycenæan age. — ITALIAN TERRACOTTAS AND BRONZES: Terracottas from Pæstum and Campania, archaic architectural fragments with reliefs from Etruria, terracottas of the end of the Republic and early Empire; early Italic bronze utensils and weapons, sepulchral objects from Chiusi, Corneto (7th cent.), family-tomb from the vicinity of Volterra (3rd cent.).

b. The New Museum.

Egyptian Museum. Collection of Vases. Cabinet of Engravings. Pergamon Sculptures.

ADMISSION, see p. 35. — *Catalogues*, see p. 76. — Lift from Room XI of the ground-floor to Room IX of the first floor and to the first exhibition-room of the cabinet of engravings to the S.

The ***New Museum** (Pl. R, 23, 26) was erected by *Stüler* in the Renaissance style in 1843-55 (length 344 ft., depth 130 ft.; height of the central part, with the staircase, 102 ft.). The exterior of this edifice is comparatively insignificant, but its internal decorations are rich and artistic, especially in the case of the staircase.

The main entrance is on the E. side, opposite the National Gallery, below the colonnade where the Pergamon sculptures are exhibited (p. 89). — The **PASSAGE** (p. 80) connecting the Old and New Museums leads to the first floor of the latter (Collection of Vases, p. 88).

The ***Staircase**, 125 ft. in length, 50 ft. in width, and 65 ft. in height, has an open ceiling and completely occupies the centre of the building. A broad flight of steps leads from the ground-floor (see p. 84) to the first floor, and two narrower ones from the first to the second (p. 89). On the first floor are casts of the two Dioscuri groups from the Quirinal at Rome.

Six colossal **MURAL PAINTINGS** by *W. von Kaulbach*, executed in 1847-66, representing important epochs in the history of mankind, adorn the upper walls of the staircase. Beginning from the left: 1. Building of the Tower of Babel (division of nations); 2. Golden Age of Greece (Homer and the Greeks); 3. Destruction of Jerusalem by Titus (rise of Christianity); 4. Battle of the Huns (wandering of the nations); 5. The Crusaders under Godfrey de Bouillon before Jerusalem (middle ages); 6. The Reformation. — Over the doors are figures of Tradition and History, Science and Poetry. Between the large pictures appear the law-givers Moses, Solon, Charlemagne, and Frederick the Great; above them, Egypt; Greece, Italy, Germany.

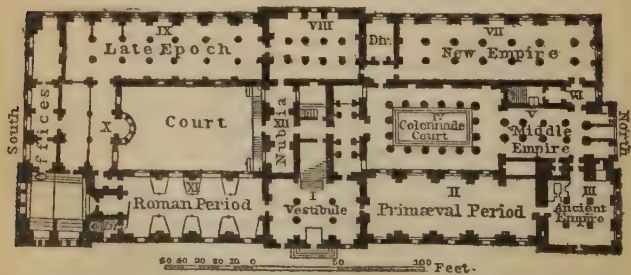
GROUND FLOOR.

Direct entrance, see p. 83.

The ground-floor is occupied by the ***Egyptian Museum**, one of the most important collections of the kind, founded by the purchase of the Passalacqua collection in 1828, and enlarged by the expedition of *Lepsius* in 1842-46. The acquisitions and German excavations of more recent times have enriched the museum to such an extent that many of the objects have been stored away for the present. Detailed catalogue (2nd ed., 1899) out of print.

The VESTIBULE contains, on the N. side, an obelisk of Ramses II. and sacred monkeys. S. side, see p. 86. — We pass through the ante-room next the staircase and enter the —

COLONNADE COURT (Pl. IV), which, together with Room V, represents the main features of an Egyptian temple. In the middle: On the support which has played an important part in the deciphering of the Ethiopian script, *20,496. Fine model of the head of Amenophis IV. (comp. p. 87); two recumbent rams (that on the right a cast). In the background are two large seated figures of kings in granite: left, Ramses II., right, Sesostris I. (1900 B.C.), upper part of the latter restored. Between the pillars, portrait-statues and heads: left, 15,700. The major-domo Khertihotep; 15,701. The major-domo Dersenez (ca. 2800) writing; right, 19,286. Prince Maye; at the back (left), 2299. Sphinx-head with the features of Queen Hatshepsut; before Room V., 2296. Seated statue of Senmut, with the little daughter of Queen Hatshepsut in his lap. At the back: wooden coffins (9) of Mentuhotep and (13,772) of Henui, with figures dedicated to the dead (comp. the models of kitchens, granaries,



slaughter-houses, etc., between the pillars). On the walls are paintings of Egyptian landscapes. — We now pass through Room V and turn to the right (comp. Plan) into Rooms III and II which are opened on request. Primæval period, comp. Room VIII (p. 86).

ROOM II. EARLY PERIOD OF THE ANCIENT EMPIRE. Collection of vessels. Model of a royal tomb near Abusir (ca. 2700). 1105. Tomb-

chamber of Meten; opposite, the fine reliefs 15,420, 15,421, 14,642: boat among lotus and papyrus plants, flax-harvest, fattening poultry. 21,837. Lions bearing a sacrificial bowl, a fragment (comp. the reconstructed model). On the ceiling, the Zodiac of Dendera.

ROOM III. ANCIENT EMPIRE. Left, 1107. Tomb-chamber of Mereb (ca. 2700), son of Kheops, the builder of the Great Pyramid; opposite, 1108. Relief from the tomb of Manofer (ca. 2600); Model of a tomb (mastaba) for two corpses; by the windows, 16,700. Lion's head, 10,123. Family group, fragments and copies of gorgeous vessels (ca. 2600); *10,858. Wooden statue of Perhernofret; on a pillar, 7706. Maid-servant grinding corn; beside the door with glazed tiles, 1129. Relief with harvest-labours; 21,762. Lion's head of alabaster.

COLONNADED ROOM V. MIDDLE EMPIRE. Also, objects from the Ancient Empire: on the walls of the two side-niches, *Reliefs from the sun-temple of Abu Gurab; on the long walls, Reliefs from the burial temple of Shurē and Ne-userrē (ca. 2600). — Antiquities of the Middle Empire (after 2000): on the right wall of the window-niche to the right, a glass case containing small statues; opposite, by the pillars *No. 20,175. Small head of a king and, No. 1175. Toilet-case of a queen; in the middle niche, 16,200. Mummy (ca. 2000), the only well-preserved specimen of so ancient a date; in the third niche: 16,953. Limestone tablet with decorative hieroglyphics. — We continue through Passage VI into —

ROOM VII. NEW EMPIRE (after 1600). Numerous coffins, tomb-stones, and utensils. Back-wall: painted earthenware vessels; fragments of faience, partly with popular types; weapons (war-hatchet, dagger with leather sheath); priest's coffins from Thebes; Sethos I. as conqueror in Canaan (cast of a relief); a mummy completely unrolled; wooden grave-tablets. — We return to the northernmost of the bays formed by the rows of pillars. Chair, stools, etc.; 1. Wooden coffin of Meri; 2063. Relief of the major-domo Khaemhet (cast), 14,442. of King Amenophis III. (cast); two cabinets contain statuettes (20,001. Scribe before the monkey of the God Thout). — 2058. Relief from the tomb of Sethos I. Figures in attendance on the deceased and other funeral presents. — Musical instruments and games; paintings from tombs at Thebes. — 2. Stone coffin of the general Meriti; tomb-reliefs from Memphis with funeral scenes; to the left, 14,124. Relief with Hittites. — 10,859. Wooden relief of Tammaket; wig; *21,781, *14,119. Wooden heads of a jackal and a lion. — 20,132-6. Wooden coffins (ca. 800) with carvings, inlaid-work, and paintings (funeral ceremonies); remains of funeral wreaths; 11,000. Canopic vase of King Shoshenk III., of alabaster; 2094. Relief of Jews captured by Shoshenk III. — 10,114. Statuette of a queen, 2309. Bronze statuette of a priestess; stucco-paintings; scarabs, toilet articles, bronzes, faience.

ROOM VIII. PRIMÆVAL PERIOD (up to 3300 B.C.): *Objects found in Tombs of Upper Egypt. They were discovered in the royal tombs of Abydos and Nakâdeh and in the burying-ground near Abusir el-Melek, and belong partly to the 1st Dynasty, partly to a still earlier (pre-dynastic) period. — Mummies in contracted posture, sewn up in leather or mats. Vessels, comprising several in clay imitating stone vessels; large wine jar in alabaster. Slate slabs for grinding paint, mostly in the shape of animals. Cabinet G: Carvings, e.g. legs of cattle as supports of tables, figures of men and of animals; potsherds with hieroglyphics (showing the name of Menes, the founder of the 1st Dynasty). Case H: Small round stone, resembling a solitaire board, with five marbles. To the left is the Nubian Room (see below).

ROOM IX. LATE PERIOD (after 660 B.C.). Numerous coffins; figures of deities and sacred animals, temple utensils, mummies of sacred animals. *12,500. Head of an old priest, in an unusual style (7-6th cent.). 11,404. Bronze head of a mountain goat. — In the last bay: 14,463. Alabaster vessel with the name of Artaxerxes in four languages; 2123. Head in the Phœnician style from a marble sarcophagus; 2115. Relief with several of the Ptolemies; 2271. Statue of a general; 10,972. Statuette of an old man.

ROOMS X and XI. ROMAN PERIOD. In Room X (passage): Wooden coffins; 12,441. Bier; 12,440. Statue of Isis. — In Room XI, in the middle of the entrance-wall (wall 3), adjoining the left: 31. Wooden coffin in the form of the goddess Hathor; to the left, by wall 1, No. 17,039. Coffin in the shape of a shrine; stucco heads from mummies. — Terracotta figures of household gods, etc.; to the left, 17,126. Coffin of a child in the shape of a shrine. — Mummies of the 2nd and 3rd cent. A.D. found in the Faiyûm (Central Egypt), with portraits on wood or linen: to the left, 11,673. Bearded man; to the right, on wall 15, No. *11,411. Portrait of Aline. To the left, Palls: on the back wall (wall 12), No. 13,277. that of Dion. — *Christian Period:* Greek and Coptic inscriptions, textiles, writing materials. — Adjoining the vestibule is the —

NUBIAN ROOM (Pl. XII; temporarily closed). *Gold ornaments of a queen from her pyramid at Meroë (about the time of Christ's birth): 2268. Monument of victory erected by King Nastesen; 1161, 1162. Marks indicating the level of the Nile. — Other Nubian antiquities on the S. side of the vestibule (comp. p. 84): 1157. Monument of victory of King Sesostris III. (1870 B.C.); 2261. Nubian king adoring Isis, from a pyramid at Meroë.

Other sections of the Egyptian Museum are on the first floor (see below).

FIRST FLOOR.

Staircase, see p. 83.

Beneath the northernmost of the two stairs which lead to the second floor, we pass through a small door into the *Gallery over*

the *Colonnade Court* (p. 84) of the Egyptian Museum. Here are exhibited the Collection of Papyri and the Tell-el-Amarna relics.

We first come to the **Collection of Papyri**. To the left are two cases which contain book and writing accessories, including an exercise-book of nine wax tablets; to the right, a seated figure of Sebek-hotep with a book and writing-case (fastened on the left breast). On the walls are *Texts in the Egyptian Language*, the most noteworthy of which are from the Book of the Dead; to the right of the entrance, 3008. Representation of the judgment of the dead; on the right wall, *Syriac, Coptic, and Arabic Texts*. On the parapet are *Greek Texts*: in the middle, 11,656. Tax-roll under Hadrian (A.D. 133); 11,547. Decree of Germanicus (A.D. 19); 10,582. Latin-Greek-Coptic conversational book; to the right are fragments of texts from Euripides (13,217), Sophocles (9908), Aristophanes (13,231c), from the 'Persians' of Timotheus of Miletus (9875), important as being the oldest Greek handwriting on papyrus (5th cent. B.C., still previous to the Ptolemaic period), Alcæus (9810), Sappho (9722), and the Iliad (6845 and 11,510).

The ***Tell-el-Amarna Exhibits** adjoin the Collection of Papyri on the right. The sculptures excavated in 1911-14 by the German Orient Society originate from the time of Amenophis IV. (1375-58 B.C.) and display a realism unprecedented in Egyptian art. Amenophis IV., the father-in-law of Tutankhamen, changed his name to Akhnaton, and sought to introduce the exclusive worship of the sun, building for himself a royal residence (about 170 miles S. of Cairo) which was once more deserted after his death. The discoveries made in the workshop of the chief sculptor Thutmosis are especially remarkable. To the right, by the walls: an extensive selection of students' accessories (such as plaster casts from life) and many unfinished sculptures; small reliefs: 14,122. Syrian warrior drinking, 17,813. The king caressing the queen, 15,000. The queen offering a flower to the king (model-sketch); 14,512. Relief-sketch of the head of the king, *14,145. The king with his family; in a desk, reliefs of the king, that in red sandstone (17,540) worth noting; *14,113. Small head of a princess, also two others (21,223 and 21,364) with occipital malformation. By the back wall, *21,263. Statuette of Queen Nefretete (limestone); **21,300. Bust of the queen, "perhaps the most lifelike portrait of all Egyptian art" (A. Weigall); *21,220. Head of the queen (sandstone). On the floor: 15,335 and 15,336. Stucco pavements from the king's palace (pond with reeds and ducks); to the left, in the glass case, **21,834. Small ebony head of Teye, the king's mother, a marvellous work of art.

The casts of the **Olympia Sculptures** are to be found to the S. of the staircase in Rooms XII and XI. The originals, unearthed during the excavations in 1876-81 conducted by Ernst Curtius (1814-96) at the expense of the German government, remain at

Olympia in Greece. The two pediment groups are in the Collection of Casts of Classical Sculptures in the University (p. 55).

The **Collection of Vases** is to be exhibited in the remaining rooms on this floor; three rooms in the E. front are open to the public. Only the principal exhibits are mentioned below. From the connecting passage (p. 83) we pass through a domed room containing copies of classical statues (to the left to the Olympia Sculptures, see p. 87) and continue straight on into—

ROOM IX. ARCHAIC GREEK VASES. Vessels with geometrical ornamentation (1000-800 B.C.); figures begin to appear on the later ones, e.g. (No. 56, right) the large amphora from Hymettus. Corinthian black-figured vessels: 1652. Amphora with the deliverance of Andromeda; to the left, isolated, 1655. Large crater (mixing-bowl) with the expedition of Amphiaræos and the funeral games for Pelias. Corinthian 'pinakes' (votive tablets of potters) with pottery scenes. Black-figured vases from Ionian, Ionian-Italic, and early Attic workshops. Panathenæan prize amphoræ with Athena. At the end to the right, 'Proto-Corinthian' jugs, with friezes of animals. Between the two last windows, Boeotian bowls with birds. By the back wall, terracotta sarcophagi from Clazomenæ, some of them red-figured.

ROOM VIII. BLACK-FIGURED AND EARLIER RED-FIGURED ATTIC VASES (the former till the end of the 6th, the latter of the 6th and early 5th cent.). Handsome large amphoræ: to the right, isolated, a black-figured one with horsemen, found near Athens. To the left, black-figured and red-figured lecythi, also those on a white ground (the large ones are covered over). Terracotta tablets painted like the vases. To the left is an exit to the staircase.

ROOM VII. FURTHER BLACK-FIGURED AND RED-FIGURED ATTIC VASES, and a particularly rich collection of bowls. Earlier period: to the right, *2278, 2279. Bowls of Sosias and of Peithinos, both revealing most careful drawing; to the left, 2285. Bowl of Duris with teaching-scene, 2294. Bowl with brass-founder's workshop. Middle of the 5th cent. (by the back wall): 3172. Large crater with Orpheus and Thracians.

Beyond a domed room containing Roman copies of Greek sculptures are the remaining rooms, the arrangement of which is not yet completed. Here are 2159. Amphora from the workshop of Andocides (theft of the tripod and scene from the 'palæstra' or wrestling-school), one of the earliest works in the red-figured style, and a red-figured amphora with Hermes and Silenus. Also, second half of the 5th cent., the period of the finest style: 2633, 2634. Two 'hydriæ' or water-jars (companion pieces), Cadmus slaying the dragon, Judgment of Paris; 2531. Bowl of the painter Aristophanes, with Battle of the Giants; graceful ointment-vessels decorated with gold and colours. Vessels with polychrome painting on a white ground; vases from workshops in Lucania and Campania (end of 5th cent. and 4th cent.). **RED-FIGURED VASES** of Italian workmanship; Hellenistic and Roman pottery. Black vessels, many of them with striated patterns, including 2851. Large and excellently preserved hydria of Attic workmanship. Vases with reliefs; cups with designs from Greek poems. Red Sigillata vessels from Arezzo and other places (1st cent. B.C. and

1st cent. A.D.). Fragments of moulds used in making vases with reliefs. **ITALIC-ETRUSCAN VASES.** Vessels of black clay ('Bucchero nero') with plastic ornamentation; imitations of metal vessels (7-5th cent.). Vases with vivaciously painted heads, recalling popular Italian types. Roman vases from the Rhenish provinces.

SECOND FLOOR.

Lift and stairs, p. 83.

The ***Cabinet of Engravings** contains engravings, woodcuts, and lithographs (300,000 plates); drawings by artists who died before 1800; illuminated MSS. of the 11-16th cent.; old illuminated books; and lastly an extensive collection of photographs of paintings and drawings. Catalogue, 1922. Among its treasures are the engravings of Albrecht Dürer, in excellent prints; over 100 drawings by Dürer; engravings by Rembrandt, including the so-called Hundred Florin plate in a copy before the first impression; illustrations to Dante by Botticelli (after 1483; from the library of the Duke of Hamilton); drawings by Italian and Dutch masters (about 4000) of the Beckerath Collection; and engravings, etchings, and woodcuts by modern artists. Portfolios of engravings are shown on application (Tues.-Sat. 10-3).—To the left (N.) are the students' room for ancient art and an exhibition-room. By the entrance, behind a curtain, is an excellent pastel portrait of Countess Potocka (d. 1823), by *Tonci* (end of 18th cent.). To the right (S.) are two rooms where a varying selection of the best modern drawings and engravings is exhibited, adjoined by the students' room.

Pergamon Sculptures. Pending the completion of the new Pergamon Museum (p. 76) the most important are placed in the colonnade in front of the E. side of the New Museum (p. 83).

Visitors are admitted at the hours when the New Museum is open by applying to the chief custodian on the 1st floor (Room 12).—Guide to the Pergamon Museum, 1904. Description of the Gigantomachia, 1910.

On the Acropolis of Pergamon in Asia Minor, King Eumenes II. erected about 180 B.C. a huge altar in honour of his victories, and dedicated it to Zeus (and perhaps Athena). It had the form of a rectangular substructure, 30 ft. in height, 113 ft. broad, and 124 ft. in length. A flight of steps, 65 ft. broad, led into the front, ascended to the top. Round the outside of the altar (including the side-walls of the flight of steps), above a kind of dado or pedestal, 7½ ft. in height, ran the famous ****Marble Frieze of the Gigantomachia**, also 7½ ft. high, representing the contest of the Gods and Titans with the Giants, many of whom are represented in half human, half animal form. On the platform at the top of the flight of steps stood the sacrificial altar, which was surrounded by a low colonnade, with elegant Ionic columns. The inner side of the rear-wall was decorated with the *Telephos Frieze*, 5 ft. in height, depicting the history of Telephos, the mythical founder of Pergamon.

In 1871 the engineer Karl Humann (d. 1896) discovered several isolated reliefs built into a mediæval fortification wall, and in 1878-80 succeeded in bringing to light the whole of this most valuable work of art, which is the largest existing monument of Greek sculpture and rivals in importance the Parthenon sculptures in the British Museum. The sculptures are characterized by strong dramatic feeling and great boldness in the representation of scenes of excitement; and at the same time they reveal a knowledge of the human form, a richness of fancy, and a mastery of execution, such as are displayed in no other antique remains on so large a scale.

In the colonnade the figures in high-relief, which in many cases were reconstructed from numerous small fragments without any addition, are arranged in long rows intersected by the entrance to the New Museum. The following are the more important groups and figures of the *Frieze of the Gigantomachia* exhibited on the wall of the museum, beginning at the former steps (comp. p. 89) and proceeding from left to right. *On the Left Side:* No. 7, Dionysos; various deities, including (14) Cybele mounted on a lion, in combat with a monster (18) in the form of a bull; (20) Selene on horseback; (25) Helios in floating drapery in his chariot; (31) Aurora riding through the heavens; (34) a lion-headed giant being strangled by a youth; (36) Phœbe and her opponents; (42) Asteria supported by a dog; (44) Bearded giant in combat with (45) the triple-headed Hecate; (48) Artemis and (46) the youthful Otos; (50) Tityos hard pressed by the torch of (49) Leto; magnificent torso of (51) Apollo in the background. *On the Right Side* are the main groups: (64-67) Zeus destroying three opponents with thunderbolts, and (69-71) Athena grasping Alkyoneus (son of Gæa, the earth-goddess) by the hair; (83, 84) Castor defending himself against Idas; (91) Nyx hurling a vessel encircled by a serpent; (101) a goddess, supposed to be Medusa, supported by a lion; lastly, marine deities, including the fantastic form of (108) Triton, and the mighty (110) Oceanus.—The numerous and in part uninterpreted fragments of the *Telephos Frieze* are exhibited in both divisions between the columns.

In the colonnade on the Spree, beyond the National Gallery, the other objects found in Pergamon, along with those brought in 1891-1899 from Magnesia on the Mæander and Priene, are preserved (not accessible). A few Pergamon sculptures are in the Gallery of Antique Sculptures in the Old Museum (comp. pp. 78, 79).

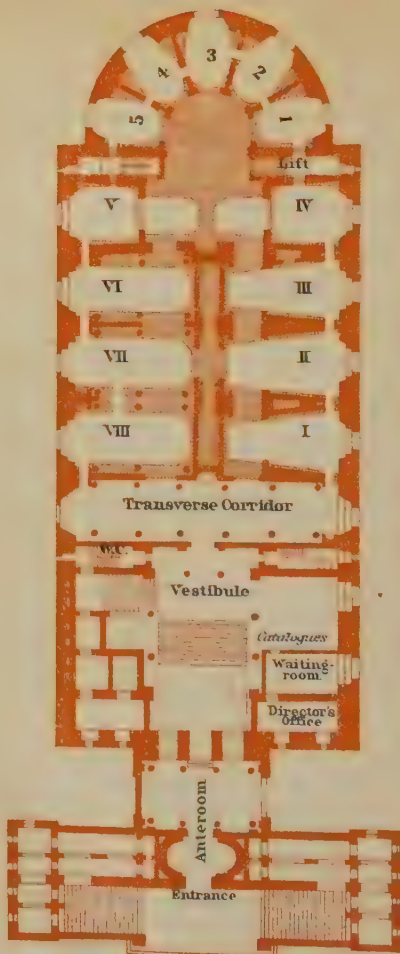
c. The National Gallery.

ADMISSION, see p. 35.—The official *Catalogue* (1921) contains short biographical and other notices. The names of the artists and the subjects represented are given on each work.—Director, *Prof. Ludwig Justi*.

To the E. of the New Museum, in the centre of a square surrounded with Doric colonnades and embellished with flower-beds, rises the ****National Gallery** (Pl. R, 23, 26), designed by *Stüler* in accordance with a plan of Frederick William IV., and built by *Strack* in 1867-76. The building is of red sandstone, erected in the form of a Corinthian temple, 206 ft. long and 102 ft. wide, elevated on a basement 39 ft. in height. At the S. end is a portico

NATIONAL GALLERY

First Floor



0 10 20 30 40 50 100 150
Feet

of eight columns, approached by an imposing flight of steps, and at the N. end a semicircular apse. The sculptures are by M. Schulz, Calandrelli, and Moser. At the top of the flight of steps is an equestrian statue of *Frederick William IV.*, by Calandrelli (1886), with allegorical figures of religion, history, science, and art on the pedestal.—Several bronze sculptures have been placed in the gardens near the museum. In front, by the fountain: *Max Kruse*, Messenger bringing the news of the victory of Marathon; *August Gaul*, Lion. To the left: **Louis Tuaillon*, Amazon on horseback; *Heinrich Baucke*, Victorious barbarian; *Karl Janssen*, Woman breaking stone. To the right: *Adolf Brütt*, Saved; *August Kraus*, Bowler; *Nikolaus Friedrich*, Archer; *Erich Hösel*, Hun on horseback.

The collection in the National Gallery, the nucleus of which was formed by 262 pictures bequeathed by Consul J. H. Wagener (d. 1861), affords in a rich and good selection a survey of German painting during the 19th century. On the third floor, where the chronological sequence begins, are the frescoes from the Casa Bartholdy (p. 97), the finest production of the so-called *Nazarenes*. The Romantic landscape-painters are best represented by *Schinkel*, *Schwind*, *L. Richter*, and, particularly fully, by *K. D. Friedrich*. The second floor contains many good examples of the middle of the century, among which we may mention the military ceremonial pictures by *Krüger* and the charming landscapes by *Blechen*, members of the Berlin School. A few good productions by S. German painters of a later period, notably *Leibl* and *Trübner*, are hung here. On the first floor is a unique collection of works by *Menzel* showing the master's many-sidedness, also important examples of the idealists *Marées*, *Feuerbach*, and *Böcklin*, and finally *Thoma* (b. 1839).—The Portrait Gallery in the former Bau-Akademie (p. 62), and the Gallery of Modern Art and the Collection of Drawings in the former Palace of the Crown Prince (p. 60), all form part of the National Gallery.

FIRST FLOOR.

The ANTEROOM under the exterior flight of steps contains marble sculptures: 25. *Reinhold Begas*, Mercury and Psyche; 49. *Ernst Herter*, Dying Achilles.

VESTIBULE. On the steps, 46. *Albert Wolff*, Dionysos and Cupid (marble).—Paintings: 351. *K. Steffek*, Albert Achilles, Elector of Brandenburg, in the war against Nuremberg and other S. German towns; 247, 248. *Bernhard Plockhorst*, Emp. William I., Empress Augusta.—To the left is the staircase to the second floor (p. 93); we pass straight on into the—

TRANSVERSE CORRIDOR. Paintings: *Anselm Feuerbach*, *452. Banquet of Plato, to the right, 475. Concert (unfinished), to the left,

835. *Ricordo di Tivoli*. Opposite, 826, 826 a-f. *Max Klinger*, seven mural paintings for the Villa Albers at Steglitz. — Sculptures: by the entrance wall, *A. von Hildebrand*, 169. T. Heyse the philologist, 107. General Baeyer, 45. Young man; also, small bronzes of animals by *A. L. Barye*. To the right, near the exit, 262. *Reinhold Begas*, Venus and Cupid.

Room I. *Anselm Feuerbach*: 775. Self-portrait, *474. Battle of Amazons (unfinished), 903. Mountain scene near Tobolino Castle. Portrait of J. Allgeyer, 904. Spring (1868), *905. The artist's step-mother (1877), no No. Idyl from Tivoli, *473. Medea prepared for flight (unfinished), *1161. Miriam ('Nanna'; 1862).

Rooms II and III. *Hans Thoma*: *no No. Low country near the Rhine, Portrait of a woman, *1254. Thunderstorm, 1367. Adam and Eve, 1256. Waterfall with angler, 1366. Konrad Fiedler, 1172. Laufenburg, 1031. The Rhine near Säckingen, 1364. Girl with straw-hat (the adopted daughter of the painter), 770. Scene in the Black Forest with herd of goats, no No. Study, *1255. Bunch of wild flowers.

Room III contains pictures by *J. W. Schirmer*, *E. Lugo*, *K. H. Dreber*, and others.

Room IV and the cabinets of the apse contain paintings by *Adolf von Menzel*, chiefly of the years 1840-60, comprising his best works. In some of the pictures (Nos. 845, 986, 977, 984) the artist displays an impressionistic style, well in advance of his time.

Room IV. 975. Frederick the Great addressing his generals before the battle of Leuthen (unfinished); no No. Chodowiecki the painter (on loan); 991. Torch-light procession of students; 980. C. H. Arnold; 1153. After the torch-light procession (1858); *Frederick the Great at the battle of Hochkirch (on loan).

CABINET 1. Right: 976. Evening party. — Left: *845. The balcony room; 986. Building-ground with willows (1846); 987. Wall of a studio; 977. The artist's bed-room (1847); 988. Back-premises and court. — *219. Flute-concert at Sanssouci (1852).

CABINET 2. Drawings, including studies from the Zoological Garden, for The rolling-mill (see below), and a Family group with Menzel himself.

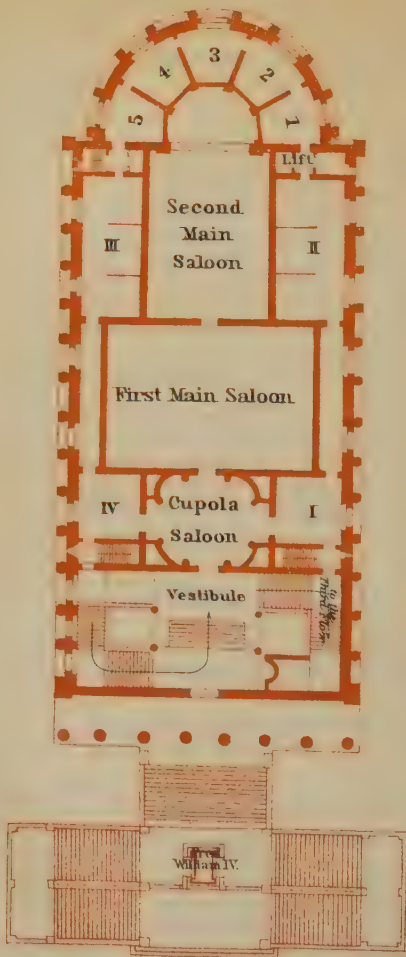
CABINET 3. Right: *984. Théâtre Gymnase, Paris (1856); 780. The Berlin-Potsdam Railway (1847); 981. Falcon pursuing a dove. — Left: 971. Jardin des Tuileries; *985. The ball-supper (1878); 989. Frau Klara Schmidt von Knobelsdorff. — *218. Frederick the Great's round table at Sanssouci (1850); 1107. Garden of Prince Albert's palace (1846). Also, 20. *R. Begas*, Marble bust of Menzel.

CABINET 4. Water-colours, gouaches, etc.; also studies for the Coronation picture and the Flute-concert (see above), and leaves from the Children's Album.

CABINET 5. Right: *220. The rolling-mill (1875); 978. Man resting. — Left: 982. Study of clouds; 481. Coronation of King Wil-

NATIONAL GALLERY

Second Floor



0 10 20 30 40 50 100 150
Feet

liam I. at Königsberg (sketch for the painting, p. 148).—490. Departure of King William I. for the army in 1870.

Rooms V and VI. *Hans von Marées*, 1222, 1223, *1224, 1225. The orange-picker, Resting children, Rowers, Woman on the stairs, studies for the frescoes at Naples.—Room VI: 776. St. George; *1226-28. Judgment of Paris (in three parts); 953. The cuirassiers' halt; 960. The stages of life; 828. Heger the painter; 1241. The three goddesses; 1242. St. George; 958. St. Philip and the eunuch.—Also in Room V: 54. *K. Begas*, Marble bust of Marées.

Rooms VII and VIII. *Arnold Böcklin*, 882. Centaur and nymph (1856); *448. The Elysian Fields (1878); 883. J. von Kopf the sculptor; 523. The hermit; 834. Portrait of a woman; 1308. Self-portrait; 747. Spring day; *1169. Fran Angela Böcklin (1863); 1168. The Gods of Greece (unfinished).—Room VIII. Right, *no No. Triton and Nereid; left, 635. Pietà; 746. Billows; 772. Self-portrait, with Death playing the fiddle (1872); 1151. Italian landscape; 881. Descent from the Cross (1876); 1158. Tuscan landscape (1875). Between the two rooms, 108. *A. von Hildebrand*, Böcklin (bronze bust).

We return to the vestibule, and ascend the stairs to the second floor.—On the STAIRCASE is a frieze in stucco, by *Otto Geyer*, representing the growth of German civilization. On the walls: 485. *E. von Gebhardt*, The Ascension; 514. *G. von Max*, Jesus healing a sick child; 207. *K. F. Lessing*, Huss before the stake; 537. *K. von Piloty*, Death of Alexander the Great (unfinished).

SECOND FLOOR.

VESTIBULE. Sculptures: 30. *Theodor Kalide*, Bacchante on a panther; 18. *Gustav Bläser*, Hospitality.—Cartoons: *Peter von Cornelius*, *6. The Riders of the Apocalypse, opposite, 14 & 15. The Beatitudes. No. 6 is one of the most remarkable creations of the artist, while all three belong to the cartoons which were painted in 1841-67 for the frescoes in the Hohenzollern vault (Campo Santo, see p. 65) planned by Frederick William IV. Right, *75. *Alfred Rethel*, Emperor Otto III. visiting the tomb of Charlemagne (cartoon for one of the frescoes in the town-hall of Aix-la-Chapelle).—Oil-painting: 625. *E. Hildebrand*, Queen Louise on her flight to Memel.

CUPOLA SALOON. The frieze in the vaulting, by *August von Heyden*, represents the signs of the zodiac. Marble sculptures: 55. *Gustav Eberlein*, Youth extracting a thorn.—Straight on is the—

FIRST MAIN SALOON, where a number of the larger works of the gallery are united. Left: 8. *Franz Adam*, Retreat of the French from Russia; 400. *Franz von Defregger*, Return of the Tyrolese Landsturm in 1809.—472. *Franz von Lenbach*, Bismarck; 486.

E. Bracht, Nightfall on the Dead Sea; *87. *E. von Gebhardt*, The Last Supper; 96. *H. F. Gude*, Norwegian coast; 1054. *Peter Janssen*, Portrait of a man. — *Andreas Achenbach*, 506. Dutch harbour, 3. Evening at Scheveningen. — 901. *Henri Fantin-Latour*, Self-portrait; 392. *K. F. Lessing*, Storm in the Eifel; *1376. *H. Thoma*, Orchestra, painted on paper and intended as a mural decoration for a Frankfort inn; 705. *H. Fantin-Latour*, The artist's wife. — 169. *Ludwig Knaus*, Children's party; 670. *A. von Werner*, Military quarters before Paris in 1871; 500. *Franz von Defregger*, Borrowed plumes (Der Salon-Tiroler).

SECOND MAIN SALOON. Left: 790. *Franz von Lenbach*, Theodor Mommsen (sketch); 1190. *A. von Keller*, Exhumation of General Latour d'Auvergne; 787. *G. von Max*, The sisters; 894. *Franz von Defregger*, Alpine pasture; 749. *F. von Lenbach*, The Chancellor Prince Hohenlohe-Schillingsfürst. — 489. *W. von Diez*, Sylvan festivity; 949. *F. von Lenbach*, Temple of Vesta at Rome; no No. *H. von Habermann*, Violinist; 1189. *A. von Keller*, Lady in white; 879. *Gregor von Bochmann*, Reapers; 1004. *P. Philippi*, The visit; 399. *Oswald Achenbach*, Market-place at Amalfi; 886. *K. Buchholz*, Spring at Ehringsdorf near Weimar; 358. *B. Vautier*, The first dancing lesson; 631. *T. Schmitson*, Marble quarries at Carrara. — 1125. *B. Piglhein*, The poet Paul; 913. *Karl Gussow*, Frau Luise Haase; 1187. *G. Richter*, The painter's sister; 300. *J. Schrader*, Consul Wagener (comp. p. 91); *K. Stauffer-Bern*, 553. *Gustav Freytag*; no No. *J. M. Mosse*. — *Fritz Werner*, 1047. The librarian, 1198. *Antibes*; *Ludwig Knaus*, 1193. The painter's father and father-in-law playing draughts, 1195. *Frau G. Maes*, 940. *Solomonic wisdom*, 941. The sharper, *1188. *Waagen*, a former director of the gallery; 531. *Paul Meyerheim*, Menagerie. — 1110. *Fritz Böhle*, Portrait of a man; no No. *W. Steinhausen*, The flight into Egypt; 843. *K. P. Burnitz*, Landscape in the Taunus Mountains. — Sculptures: on the right, *R. Begas*, 154. *Frau Hopfen*, 17. *L. Wichmann* the sculptor. — We now return to the Cupola Saloon (p. 93) and find on the left —

CORNER ROOM I. *Wilhelm Leibl*: to the right, 946. *Burgomaster Klein*, *745. *Women of Dachau*, 818. The bailiff. — To the left, 947. *Woman of Dachau with her child*, 945. *Girl's head*, 831. *Peasant boy*, 789. *Poachers*, *771. *Hunter*, 788. *Paulsen the painter*.

CORRIDOR (*Leibl's school*). 800. *Johann Sperl*, Room in a farmhouse; 849. *Viktor Müller*, Little Snow-white; 916. *Karl Haider*, *Schliersee*; 796. *Louis Eysen*, The artist's mother; 852. *Theodor Alt*, *Rudolf Hirth* in his study.

SIDE ROOM II. Foreign artists, chiefly French: 807. *Charles Daubigny*, Spring (1862). — 732. *J. F. Millet*, November evening; 892. *Thomas Couture*, Female head; *Gustave Courbet*, *891. The wave, 890. *Eagle-owl tearing at a roe*; no No. *Constant Troyon*,

Valley of the Touques (near Trouville); 889. *John Constable*, The artist's house on Hampstead Heath; 893. *H. Daumier*, Don Quixote and Sancho Panza; 911. *Francisco Goya*, May-pole; no No. *Eugène Delacroix*, Medea.

CABINET 1. *F. von Rayski*, 1005. Count H. Einsiedel, 1287. Frau von Schönberg, *1164. The artist's mother; *F. Waldmüller*, 1041. Scene in the Prater at Vienna, 1152. Flowers (still-life).

CABINET 2. *F. Waldmüller*, 733. Return from the fair, 1213. The artist's daughter, 1043. Early spring in the Forest of Vienna, 1039. Mother and child, 1040. View of Ischl.

CABINET 3. *Karl Spitzweg*, 847. Street in Venice, 1025. Women's bathing-place at Dieppe, 846. His reverence (sketch), 1117. Kite flying; 1118. The poor poet; 1298. The love-letter.

Cabinets 4 and 5 and side-room III contain pictures by Berlin artists from the first half of the 19th century.

CABINET 4. *J. E. Hummel*, 935. Chess-players, 933, 934. The cutting of the granite basin (p. 64) in the Lustgarten and its erection; *E. Meyerheim*, 224. Champion-shot, 741. Skittle-players; 1322. *T. Hosemann*, Dancing couple; *E. Gaertner*, 909, 1229, 910. Views of Berlin.

CABINET 5. *Karl Blechen*, 645. Rocky gate, 620. Forest gorge, 857. Lightning, 765. View of houses and gardens, 752. Palm-house on the Pfauen-Insel (p. 196), 878. Self-portrait, 763. Forge near Eberswalde, 877. Park with girls bathing.

SIDE ROOM III. Right, 618. *Karl Blechen*, Campagna landscape. — Left, *Franz Krüger*, 724. Ride of Prince Wilhelm accompanied by the painter, 189. Horses in the stable, *Military review in the Opern-Platz at Berlin in 1824, Military review in the Lustgarten at Potsdam in 1817, 642. Field-Marshal Count Wrangel, 609. Prince Augustus of Prussia. — *Karl Blechen*, 616. Campagna landscape, 861. Castel Gandolfo.

CORRIDOR. Pictures and drawings by *K. F. Hagemeister*.

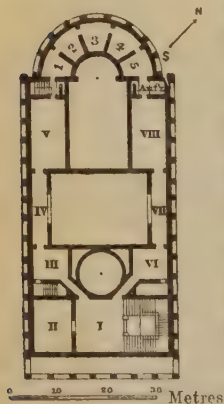
CORNER ROOM IV. *Wilhelm Trübner*, 848. Karl Schuch the painter, 735. Herren-Chiemsee, 1212. Siegfried's spring in the Odenwald, *1156. Burgomaster Hoffmeister, 1370. Lady on horse-back, 782. On the sofa.

The third floor is reached from the vestibule (p. 93) by a STAIRCASE, on the walls of which are cartoons: 82. *J. Schnorr von Carolsfeld*, Burial of the Burgundians. Also paintings: 661. *Luis Alvarez*, Philip II. on his rocky retreat near the Escorial; 443. *H. Makart*, Venice doing homage to Catharine Cornaro, Queen of Cyprus; 24. *E. Bendemann*, The Jews being led into the Babylonian captivity.

THIRD FLOOR.

The third floor is reserved for works produced during the second half of the 18th and the first half of the 19th centuries.

The ANTEROOM (I) is decorated with nine mural paintings by *Paul Meyerheim*, representing nature at the different seasons.—Paintings: 503. *F. Tischbein*, Lute-player; *J. H. Tischbein*, 605. Family group, 606. Councillor C. F. Robert; 1081. *Rafael Mengs*, Self-portrait; *A. Graff*, 568. Self-portrait, 484. Female portrait, 593. Henriette Herz, 1137. M. E. Bloch.—Sculptures by *Gottfried Schadow*, *47. Goethe (marble bust; 1817), 99. Countess Lichtenau, 12. Girl reposing, 212. Sleeping girl (model in plaster), *73, *144, *196. Crown Princess Louise of Prussia and her sister Frederica (plaster model and nature-studies in plaster and terracotta for the marble group in the Palace; comp. p. 70).—We proceed through the short passage to the right.



CORNER ROOM VI. Paintings by *K. F. Schinkel*, 295-300. Six large decorative landscapes. Sculptures by *G. Schadow*: 199. Salomon Veit (bronze bust); in the glass case, no No. Dancer, 201, 202. Designs for monuments of Prince Leopold of Dessau and General Zieten.

CORRIDOR VII. Right, *K. F. Schinkel*, Ideal landscapes (including *305. Sunset, 574. Gothic cathedral); left, *F. Preller the Elder*, Landscapes from the Odyssey (cartoons).—*C. D. Rauch*, 29, 41. Female busts (marble).

Room VIII (Romantic landscapes). To the left, 1163, 1159. *Heinrich Reinhold*, Landscapes; 1305. *Kaspar David Friedrich*, Northern Lights.—*Ludwig Richter*, 1377. Trees (study), *1355. Woodland spring in Italy; *K. D. Friedrich*, 844. Seashore by moonlight, 1191. Funeral in a ruined church, 907. Landscape in the Giant Mts., *78. Moonrise on the sea.—no No. *J. C. Dahl*, Studies of clouds; no No. *W. von Kobell*, Landscape.—939. *Georg Kersting*, Friedrich the painter in his studio; *K. D. Friedrich*, 906. The artist's wife at the window, *1316. Mountain scene, *77. Landscape in the Harz Mountains.

CABINET 5. Coloured drawings by *B. Genelli* and *J. A. Carstens* (including 91. Passage of Megapenthes).—26. *A. Canova*, Hebe (marble).

CABINET 4. 908. *Heinrich Füger*, Princess Galitzin; 914, 915. *P. Hackert*, Landscapes; 1055. *W. von Kobell*, Self-portrait.

CABINET 3. *J. P. Hasenclever*, W. Preyer the painter, 109.

Wine-tasting in the cellar, 108. Reading-room; *A. Schrödter*, 334. Don Quixote, above, Three parts of a frieze for a dining-room; 123. *Peter Hess*, Feast of St. Leonard on the Schliersee.

CABINET 2. *L. Gurlitt*, 1269. View of Rome, 101. Alban Mts.; 166. *A. von Klöber*, Horse-pond; 371. *K. Wach*, Cupid and Psyche; 1167. *J. W. Schirmer*, Mountainous landscape; 853. *P. Becker*, Eichelsachsen (Hesse).

CABINET 1 (Berlin School). 854. *K. Begas the Elder*, The artist's parents; 1238. *H. Hintze*, Cologne Cathedral; *J. Hübner*, The artist's wife (on loan); 182. *W. Krause*, Pomeranian coast; 628. *E. Magnus*, Frau Magnus; 1141. *K. Begas the Elder*, Self-portrait.

ROOM V and CORRIDOR IV ('Nazarene School', comp. below, Room II). To the left, *Moritz von Schwind*, 1199. Sabine von Steinbach, 794. Adventure of Binder the painter, 1119. Cinderella; 1341. *F. von Olivier*, Noah's ark; *P. Veit*, Religion; 56. *P. von Cornelius*, Hagen throws the treasure of the Nibelungen into the Rhine; 1002. *F. Overbeck*, Franz Pforr; *A. Rethel*, Charles V. enters the monastery; **J. Schnorr von Carolsfeld*, Woman playing the lute. — *1028. *E. von Steinle*, The artist's daughter; *J. Schnorr von Carolsfeld*, 1060. Annunciation, Vittoria Caldoni (on loan); *M. von Schwind*, 793. Farewell at daybreak, 795. The Duchess of Orleans visiting the artist on the Wartburg, 343. The rose, 1072. The watchman; 900. *Erasmus Engert*, Garden in a Vienna suburb; 287. *W. von Schadow*, Portrait of a lady; 558. *Steinle*, Madonna. — The corridor contains coloured drawings by *Cornelius*, *Veit*, *Schnorr*, and *Steinle*.

CORNER ROOM III (Historical landscapes). *1272. *J. A. Koch*, Landscape on the Tiber; *1346-1355. *J. C. Reinhart*, Eight Italian landscapes, wall-paintings from the Palazzo Massimi at Rome (1825-29). — Through a passage we proceed into the anteroom (p. 96) and turn to the right.

ROOM II contains the *Frescoes from the 'Casa Bartholdy', representing scenes from the history of Joseph. The paintings, transferred hither in 1888, were executed in 1816-18 for the Prussian consul-general Bartholdy in his house, the Casa Zuccari in Rome, by the most eminent German artists (the so-called 'Nazarenes') then resident in that city. They are interesting as being the first of the more important creations of German monumental painting in the 19th century. The Interpretation of Pharaoh's dream (No. 587) and the Recognition of the brothers (585) are by *Peter von Cornelius*; the Selling of Joseph (581), and the Seven Years of Famine (588), by *Friedrich Overbeck*; Joseph and Potiphar's wife (583), and the Seven Years of Plenty (586), by *Philipp Veit*; Joseph interpreting dreams in prison (584), and the Brothers bringing the bloody coat to Jacob (582), by *Wilhelm von Schadow*.

d. The Emperor Frederick Museum.

This museum, situated to the N.W. of the new buildings mentioned on p. 76, is reached in 8 min. from the passage between the Old and New Museums by the so-called *Eiserne Brücke* and the *Kupfergraben* (comp. Plan, p. 77). — *TRAMWAYS*, etc., see p. 76.

ADMISSION, see p. 34. — Official guide, 1922; the large illustrated edition (1919; excluding the Cabinet of Coins) and the descriptive catalogue of the paintings (1921) are out of print.

The ****Emperor Frederick Museum** (Pl. R, 23), situated at the N.W. end of the Museum Island beyond the *Stadtbahn*, was built from designs by *E. von Ihne* in 1897-1903. Two bridges, from *Monbijou-Strasse* and from the street *Am Kupfergraben*, lead to the entrance, at the N.W. angle, opposite which rises an equestrian statue of *Emperor Frederick III.*, by *Maison*. The Italian baroque style has been adopted for the building, the two chief façades of which rise directly from the *Spree* and the *Kupfergraben*, while the third is turned towards the *Stadtbahn*. The corner with the entrance is rounded off into a semicircle; six massive columns support its upper story, which is crowned by a dome. On the cornice are ten statues by *A. Vogel* and *Widemann*.

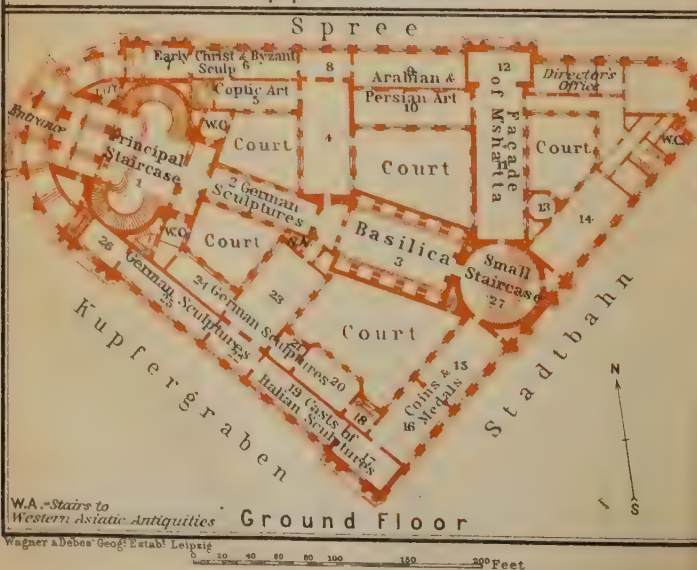
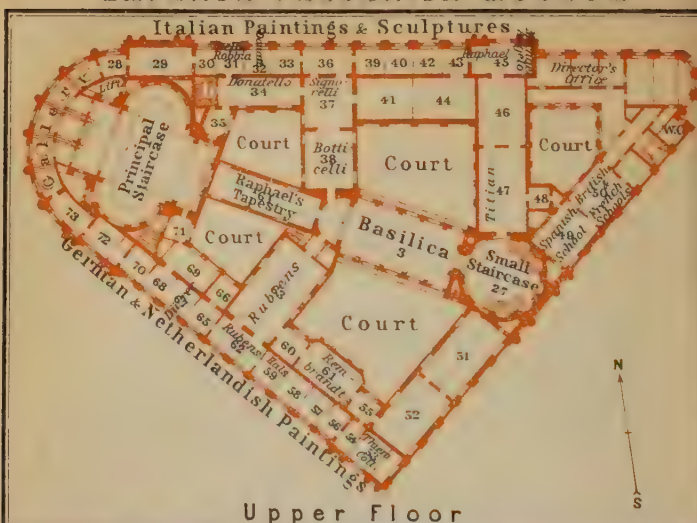
The museum contains on the **GROUND FLOOR**, on the N. side, the early-Christian, Byzantine, Romanesque, and Gothic sculptures, and the works of Coptic and Persian-Mohammedan art; on the S. side the German sculptures, alternating with easel-pictures, casts of Italian sculptures, and the show-rooms of coins and medals. In the middle room are ranged the larger Italian altar-pieces, both sculptured and painted. The **UPPER FLOOR** is occupied by the picture gallery: on the N. side the Romanesque Schools, including Italian sculptures; on the S. side the Germanic Schools. In the basement are the Cabinet of Coins and the Collection of Antiquities from W. Asia. The Persian-Mohammedan Section will eventually be transferred to the Asiatic Museum at *Dahlem* (p. 194). In distributing the works of art much value was attached to the artistic impression of the rooms.

GROUND FLOOR.

The chief entrance admits us to the **PRINCIPAL STAIRCASE** (Pl. 1), decorated in the style of the time of the Great Elector. In the middle is a bronze cast of the statue of the Great Elector by *Schlüter* (see p. 75), on the original pedestal. To the right, the catalogues and copies are sold. The stairs and the lift (opposite the cloak-room) lead to the picture-gallery (p. 106).

We first pass into the **CORRIDOR** (Pl. 2) containing the *James Simon Collection*, presented in 1918. This consists of German and foreign sculptures dating from the Middle Ages and the Renaissance. Catalogue (1920) out of print. To the left: 8060. *Bathsheba* (S. German stone-relief, ca. 1540); on a case, 8108. Group of singing an-

EMPEROR FREDERICK MUSEUM



gels (ca. 1510). To the right, on a case, containing small sculptures, are two French choir-stalls; on the first should be noted No. 8154, Swabian Madonna, on the second, No. 8076, St. Ursula with foster-children. In the middle, German and French works in wax (including *C. C. Dubat*, Elector Emanuel of Bavaria). On the walls are good tapestries (beginning of the 16th cent.).

The BASILICA (Pl. 3) is designed in the style of a Florentine church of the early 16th century. In the centre of the spacious hall stand: two ancient columns, one bearing the 'Marzocco', or heraldic lion of Florence, the other the she-wolf of Siena; a reading-desk of inlaid woodwork (1531), between *Choir-stalls in the same style by *Pantaleone de Marchis* (ca. 1495). On the pillars and in the stained-glass windows are coats of arms of Florentine families (15th and 16th cent.).—The large niches in the walls are occupied by a series of large altar-pieces, painted and carved. To the right: 259. *Begarelli*, Crucifixion, from Modena (ca. 1530); 287. *Giacomo* and *Giulio Francia*, Madonna enthroned; 130. Ascension, glazed terracotta relief from the studio of the *Della Robbia*; 249. *Fra Bartolomeo*, Assumption; 192. Processional Madonna, from the Mark of Ancona (ca. 1500); above, 171. Venetian sepulchral monument (ca. 1530).—To the right and left of the exit, two Venetian sacristy fountains.—In the niches of the left side-wall, beginning near the exit: 128a. *Giovanni della Robbia*, Pietà, in coloured terracotta; 191. *Paris Bordone*, Madonna enthroned with saints; 118. *Andrea della Robbia*, Madonna enthroned with saints, a glazed altar-piece; 1165. *Luigi Vivarini*, Madonna enthroned with saints (1503); *Andrea della Robbia*, Stone altar from Brescia with St. Dorothea.—The door to the left of this niche leads to—

Room 4, the fore part of which contains German sculptures (see p. 106). Beyond, exclusive of two late-mediæval Venetian fountains, is Oriental art. Pottery and tapestry; Coptic textiles from Egypt (4-8th cent.); prayer-niche from Damascus.—The door on the left leads into—

Room 5, with COPTIC WORKS OF ART, most of which belong to the 3rd-8th centuries.

The wall-cabinet to the right of the entrance contains wood-carvings, paintings on wood, glass vessels, and leather-work. — On the principal wall are sculptures: 242. Beam-head with a carving of Daniel in the lions' den, 42. Stone head of an emperor, from Kenh (4-5th cent. A.D.), near the first pillar, 72. Relief of Christ on horseback between angels. Above the door, 55. Tutelary goddess of a town (high relief; 6-7th cent.); also, in frames, ornamental borders for garments, with Christian scenes.—The wall-cabinet at the end of the room contains painted terracotta vessels and bronze utensils, many of them with Christian emblems.—In the first case on the window wall, Carvings on bone (to the left pagan, and to the right Christian subjects); in the second case, Small bronzes (engraved mirrors, engraved silver cross, etc.).—The glass cases in the middle contain carvings (e.g. relief of a Christian town besieged by barbarians) and bronze utensils, comprising lamps in the shape of animals.

ROOMS 6 and 7, with EARLY-CHRISTIAN AND BYZANTINE WORKS. To the left, in the apse, is a **Mosaic from the Church of San Michele in Affricisco at Ravenna*, dating from A.D. 545, acquired by King Frederick William IV. in 1843 for the Campo Santo (p. 65).

The mosaic represents the youthful Christ in Paradise, adored by the archangels. In the surrounding frieze are the Lamb of God and doves, the symbols of Christ and the Apostles. On the triumphal arch, Christ as Judge of the World, surrounded by angels bearing the instruments of the Passion and trumpets. Below, SS. Cosmas and Damian.

In the same room (7) are several early-Christian sarcophagi and fragments of others. By the left wall, near the entrance, 5. Sarcophagus with Jonah and the gourd (3rd-4th cent.); above, Fragments with pastoral scenes. In the middle, 2234. Sarcophagus with vintagers (3rd cent.).—Along the side-wall of Room 6 are arranged early-Byzantine and early-Italian sculptures. On the columns are characteristic Byzantine capitals.

In the first section, 26. End of a sarcophagus from Constantinople, representing Christ between two Apostles (4-5th cent.); above, ornamental slab with peacocks drinking (6th cent.); near the first window, 27. Ganie of ball with scenes from the circus. On this side of the door leading into Room 5 is 6730. Emperor's head in marble, also a case with noteworthy ivory carvings: diptych with Christ between SS. Peter and Paul, and the Virgin between angels (Syro-Egyptian, 6th cent.); scenes from the life of Christ (Roman, 4th cent.); *Pyx with Christ and the Apostles (4th cent.). In the pediment, a mosaic picture of Christ the Merciful (12th cent.). Beyond the door, 1991-2001. Fragments of frescoes from Pergamon (12th cent.). Farther on are various representations of the Madonna in relief, the largest (No. 1696, headless) from Constantinople (10-11th cent.); beside it, 1698, 1699. Madonna adoring the Child and the Archangel Michael in imperial robes.—Farther on, beyond the verde antico column, mediæval Italian sculptures showing Oriental-Byzantine influence, mostly of an ornamental character. 1830. Large painted Madonna by Presbyter Martinus (Tuscan; 1199).

The glass cases contain smaller Byzantine works of art. In the first case (near Room 6) are ornaments, clay lamps, and bronze crosses. In the large glass cabinets are small bronzes, including a bronze statuette of St. Peter (Roman, 4th cent.), and numerous lamps with Christian emblems (some in the form of doves), etc. In the second case is a wax mosaic of the Crucifixion (12th cent.); to the left of it, ivory carvings of the 10-12th cent. (No. 19. Crucifixion, No. 440. Death of the forty martyrs); to the right, a large late-Byzantine diptych in soapstone. In the last case are early-Italian carvings.

ROOM 8. ITALIAN SCULPTURES OF THE 13-14TH CENTURIES. To the left and right of the entrance: 1792. Head of a bearded prince, one of the rare busts of the Hohenstaufen period; 1793. Bust of a princess, from Scala near Ravello (second half of the 13th cent.). In the corner, 1796. *Niccolò Pisano*, Angel of the Annunciation (much injured); to the left of it, 1797. *Niccolò Pisano*, St. Buonaccorso between two angels; above, 1799. *Giovanni Pisano*, Pietà (lectern from the pulpit of Pisa cathedral).—Between the doors to the right are several statuettes by *G. Pisano*: 1798. Madonna, 1800, 1801. Sibyls (from the pulpit of Pisa cathedral), 1802-5. Four Prophets (studio works); 1834. *Style of Andrea Pisano*, Christ on the Cross

(in wood; life-size); 1836, 1837. *Pisan School* (about 1380), Annunciation, group with well-preserved original painting. — Between the windows, a late-Gothic chimney-piece from Venice. By the left window, 1808. *Arnolfo di Cambio*, Funeral of the Virgin; by the right window, 1835. *Pisan Master of the 14th Cent.*, Madonna, painted wooden statue; 1820, 1821. Two mourning figures from Neapolitan tombs of the 14th century. — In the glass cabinet, Gothic carvings (chiefly Italian): 1813. *Nino Pisano*, Alabaster statuette of the Madonna; on the side next the window, 148, 150. Two ivory caskets with lovers (14th cent.). — We leave Room 8 by a Venetian portal (15th cent.).

Rooms 9-14 contain the **Islamic Collection**.

ROOM 9. PERSIAN ART.

On the walls, carpets of the 14-16th cent.; in the centre of the long wall, two Persian carpets betraying Chinese influence (that to the left with the heraldic dragon of the Ming dynasty); on the end-wall is a beautiful large carpet with figures of animals (16th cent.). In the cases: pottery (Middle Ages to 17th cent.), many specimens with metallic lustre; the large isolated light-blue vase (13th cent.), embellished with reliefs, is noteworthy. The painted and carved ivory boxes (12th cent.) are probably of South Italian-Saracenic origin.

ROOM 10. WESTERN ISLAMIC ART (mostly from the Collection of Prof. F. Sarre).

To the right, painted and carved wainscoting from a Christian house at Aleppo (1603). To the left, carpets from Western Asia; three glass cases contain metal-work, including 'Mosul' vessels of bronze inlaid with gold and silver. By the window-wall: early Arabian glass, including fine enamelled and gilded vessels (table utensils and mosque lamps; 13-14th cent.); swords and helmets, partly from Persia; Egyptian bronzes of the 10-12th centuries, including a casket for the Koran and the lid of a larger one, both inlaid with gold and silver; in the window-desks, fragments of faience from Fustât near Cairo and from Syria. By the exit-wall, Syrian pottery, including faience with lead-glazing from Rakka on the Euphrates (11-13th cent.); Seljukian mural decoration. In the isolated cases: unglazed earthenware from Mesopotamia; vessels from Miletus and Konia in Asia Minor; carvings.

ROOM 11. *FAÇADE OF THE PALACE OF M'SHATTA (Meshitâ), a gift of Sultan Abdul Hamid to Emperor William II. (1904).

The palace of M'shatta ('winter-camp'), about 28 M. to the E. of the influx of the Jordan into the Dead Sea, was a desert-palace, probably of the Omayyade Caliphs, dating from the early 8th cent. A.D. The smooth upper wall and part of the right side of the chief portal are wanting (comp. the plans exhibited in this room). The part of the façade which has been brought to Berlin is completely covered with beautiful ornamentation in pierced work; from vases, beside which stand animals or fabulous beings, spring vines with birds in the branches.

ROOM 12. PERSIAN AND INDIAN BOOKBINDINGS AND MINIATURES.

To the right, a fragment of a Koran (8-9th cent.). — Also, Hispano-Moresque ceramics, including a bowl with metallic lustre from Malaga.

Opposite the façade, adjoining a carved open-work double window from Murcia, is a door leading to—

ROOM 13. PARTHIAN-SASSANIAN ART from Persia and Mesopotamia.

The exhibits illustrate the style, partly influenced by late-classical art, which preceded Islamic art proper. Note the ceramics, the large bronze jug (6th cent.), and a painting in fresco of a nude female figure (ca. 730).

Room 14. WORKS FROM SÂMARRÂ (Mesopotamia).

Sâmarrâ was from 836 to 883 the capital of the Caliphs, the successors of Harûn-er-Rashîd (763-809) of the 'Arabian Nights'. The ruins were excavated in 1911-13. The exhibits comprise casts of stucco decorations, pottery (some specimens with lustre glazing), bronze vessels and implements, and fragments of glass. (Illustrated description, 1922, by Prof. Sarre.)

We return to Room 11 and pass to the left through the door in the end-wall into the SMALL STAIRCASE (Pl. 27). At the sides of the staircase ascending to the picture-gallery (p. 106) are marble statues of Venus and Mercury by *Jean-Baptiste Pigalle*, from Sanssouci (p. 203); also, 412. *Andreas Bergmüller*, Archangel Michael (coloured). To the right is the Basilica (p. 99). The door straight opposite leads into the—

SHOW ROOMS OF THE CABINET OF COINS (Pl. 15, 16). The collection itself is on the sunk-floor (entrance to the right of the chief portal of the museum). Interested visitors may have access to particular sections of the collection by application to the director. The collection contains 350,000 coins, notes, and medals, the coins comprising 100,000 Greek, 35,000 Roman, and over 100,000 German pieces. Description of the show-rooms, 1919.

The first room (15) affords a survey of the development of coining. Near the entrance, to the right, is a glass case containing money-ingots, the preliminary stage before the age of coined money. The table-cases to the left contain Greek (the earliest by the entrance-wall), those to the right Roman coins; farther on, German (the Brandenburg and Prussian in cases 22, 23) and Oriental coins (in case 24). Siege-coins are kept in case 21, and on the walls are European (except German) coins.

Room 16. Medals. Nearest the door are Italian medals of the 15th century. Then the German medals, comprising the excellent Nuremberg and Augsburg work (Case 9. Dürer: his wife Agnes, his father; H. Schwarz: Dürer; Case 12. Luther, after Cranach, 1521, also by Weiditz of Strasbourg, 1519), with numerous matrices in boxwood and pearwood, lithographic stone, and slate. In the centre are medals of the Hohenzollern family (in Cases 5 and 6); farther on come those of the other German princes and of private persons (Case 13: Goethe and Bismarck). A double case (19) contains medals by Berlin craftsmen, including those by L. Posch (d. 1831). In the small case by the window to the left are five gold medals (rewards of victory, 3rd cent. A.D.) found in Egypt, with portraits of Alexander the Great, his mother Olympias, and the Emp. Caracalla. A varying selection of foreign medals is also displayed. In the wall-cases are sealing-stamps from the Romanesque period till the present day.

The rooms of the CASTS OF ITALIAN SCULPTURES (Pl. 17, 19, 26) are temporarily closed.

The ***Section of German Sculptures** (Pl. 20-25) is situated between the rooms containing the casts of Italian sculptures and two courts. It may be entered from the anteroom of the Basilica (p. 99) by the south door, and from Room 16 of the Cabinet of Coins (see above). This collection is very complete, embracing every style

up to 1800 and possessing an unusually large number of smaller works. Early German paintings are also included in this section.

To inspect the exhibits chronologically, we must pass through Room 23 and turn to the right into—

ROOM 24 ('Emporen-Saal'). SCULPTURES OF THE ROMANESQUE AND GOTHIC PERIODS (9-14th cent.). The west gallery from the Benedictine church of Kloster-Gröningen (near Halberstadt) is built into the end-wall: Christ among the Apostles (stucco reliefs, 12th cent.). Below, in a glass case, German ivory carvings, mostly Romanesque; above, 64. Reliquary (beginning of the 11th cent.) with the Ascension, below which is a beautiful seated Madonna (ca. 1260); to the left, No. 28, an attractive Annunciation, 32. Crucifixion, from the time of Charlemagne, 38. Book cover (Christ enthroned). — On the long wall, 1216 a. *Westphalian School* (ca. 1225), Triptych representing Christ before Caiaphas, the Crucifixion, and the Holy Women at the Sepulchre; 1738. *Saxon Master*, Winged altar from Heiligenstadt (near Göttingen; ca. 1400); above, Pietà, wooden figures from Naumburg (middle of the 13th cent.); 1216 b. *Westphalian School* (after 1250), Triptych of the Trinity between the Virgin and St. John; above, 1570. Altar-top in the shape of a clover-leaf, with scenes from the Passion, from Quedlinburg (end of 13th cent.); below, 55. Mary with the body of Christ (South German, ca. 1400), in limestone. *Meister des schönen Brunnens* (Nuremberg, end of the 14th cent.): 54. Emperor Charles IV. (?), in sandstone, 53. Three prophets' heads (on the pillar). — In the centre: in front of the gallery, 39. Angel bearing a candelabrum (ca. 1250, N. France); *Salzburg Master* (ca. 1400), a charming Madonna; below the entrance-arch, *Jesus with St. John (Sigmaringen; beginning of the 14th cent.). In glass cases: remarkable French ivory carvings (14th cent.), e.g. Amorous couple; above, 75. *Lower Rhenish Master*, Madonna with the grape (boxwood; ca. 1430). — In the central stained-glass window (French, 13th cent.), Female saint; to the left and right, German medallions of the 12th cent., Expulsion from the Temple, and Mary Magdalene anointing the feet of Christ.

ROOM 23. LATE-GOTHIC AND RENAISSANCE. In the first compartment (1400-50) by the long wall: 1627 a. Large altar with eight saints (Cologne; ca. 1400). On the east wall: 1207-1210. *Berthold Landauer*, Four pictures from an altar at Nuremberg (SS. Elizabeth, Mary, Peter Martyr, and John the Baptist). On the middle walls: to the right, Pietà from Braunau on the Inn; to the left, a beautiful Birth of Christ (Alsatian), 74. Madonna on the crescent (Middle Rhenish). In the centre, Mourners from a Crucifixion (Swabian, ca. 1400) and a 'Palmesel', i.e. figure of Christ on an ass, used in Palm Sunday processions (S. Germany, 13th cent.). — Then follow works of the South German Renaissance. In the centre of the second compartment, ascribed to *Simon Lainberger* (Nurem-

berg), *Madonna from Dangolsheim. In the right half, *Tilman Riemenschneider*: to the right, 200. Christ appearing to Mary Magdalene (early work), 207. Angels' concert, 202-205. The four Evangelists; to the left, *215. Madonna on the crescent, 206. God the Father with the body of Christ, 201. Apostle. Left half: works from the Upper and Middle Rhine; by the window, *Hans Backofen* (Mainz), Bishop; to the right, *Hans von Kolmar*, Sleeping merchant, 298. *Heinrich Juppe*, Life of Mary; to the left, *Nikolaus Gerhart* (b. at Leyden; a leader of realism on the Upper Rhine), *SS. Anne and Mary with the Child (sandstone; ca. 1460-70). — In the third compartment, Franconian and Bavarian works. To the left, 250, 249. *Munich Master*, St. George, St. Peter; 173-178. *Veit Stoss*, Six high-reliefs from the Rosary by the same master in the Germanic Museum at Nuremberg; to the right, 183. *Studio of Veit Stoss*, John the Evangelist; 179, 180 (in the manner of Veit Stoss), John the Evangelist and John the Baptist. Opposite, to the right, 182 (in the manner of Veit Stoss), Coronation of the Virgin; 228, 229. *Franconian Master*, Leave-taking of the Apostles; by the window, 186. Processional Christ; to the left, *Tegernsee Master*, One of the Magi from an Adoration; *Hans Leinberger*, no No. Madonna (stone relief), opposite, 257. Baptism of Christ, no No. Crucifixion (damaged). — The fourth compartment, to the right, is for new acquisitions. To the left, near the portal leading to the Basilica (comp. p. 99), 273, 274. *School of Michael Pacher*, Statues of St. Magdalene and an abbot, richly gilded; *1621-1621g. *Hans Multscher*, Eight altar-panels with scenes from the life of the Virgin and the Passion (1437). In the centre, St. Martin, and a painted stone group (South German, 15th cent.). — Retracing our steps, we now turn to the left and pass through Room 21 into —

ROOM 20. LOWER RHENISH-WESTPHALIAN ART. SMALL SCULPTURES OF THE RENAISSANCE. The windows contain admirable *Stained glass from designs by *Hans Baldung Grien* (from a church near Bâle). By the east wall: 272. *Tyrolese Master*, Large altar of the Virgin (ca. 1480). In the corner-case by the window: Small carvings in mother-of-pearl and wood, e.g. *Westphalian School* (?), Madonna (end of the 15th cent.). — On the long wall: 1222. *Master of Schöppingen* (School of Soest), Winged altar with the Crucifixion and other scenes from the life of Christ; to the left, 1235 a. *Master of the Glorification of Mary*, Adoration of the Child; to the right, 1235. *Master of the Life of Mary*, Virgin with the Holy Women in a garden; below, 326. *Master of the Hulshout Altar*, coloured group from a Crucifixion. — By the entrance-wall: 1519. *Westphalian Master*, Altar with Christ and saints (ca. 1350); *Lower Rhenish Master*, Madonna (oak; ca. 1480), 347. Madonna and Child (ca. 1480). In the corner-case by the window, Ivory carvings in the baroque style. In the centre, Bronze fountain from the work-

shop of *Peter Vischer*. — The glass cabinets contain plaquettes and statuettes; in the case by the window, plaquettes by *Peter Flötner*; in the W. case, statuettes by *Peter Vischer the Elder* (472. Dog scratching, 470. Boy with little dog), plaquettes by *Peter Vischer the Younger* (537. Orpheus and Eurydice), etc.; in the E. case, 498. *Leygebe*, The Great Elector as dragon-slayer (1680). — Between the windows, 372, 373. *J. Gregor von der Schardt*, Painted terracotta busts of Willibald and Anna Imhof (Nuremberg, ca. 1570).

ROOM 21. GERMAN SCULPTURES OF THE RENAISSANCE. By the entrance-wall: *Peter Flötner*, *Painted wooden statues of boy musicians. — By the rear-wall, glass cases contain a selection of boxwood statuettes, e.g. *Bavarian Master*, 267. St. Sebastian, Geometry (Netherlandish, ca. 1530). — By the exit-wall: 301. *Jodocus Vredis* (Westphalian School, ca. 1500), Madonna adored by angels; 305. *Hans Brülggemann*, Angel playing the lute. In the glass case: 171. *Konrad Meit* of Worms (ca. 1525), Boxwood bust of a young man; 111. *Heinrich Hufnagel* (Augsburg, 1482), Silver gilt figure of the Madonna; below, 5942. *Loy Hering*, Love's garden, 136. *Hans Dauher*, Dürer's combat with Lazarus Spengler before Emp. Maximilian I. (allegorical), 191. *Ludwig Krug*, Fall of man, *Master B. G.*, Sleeping nymph, beyond, 294. Judgment of Paris (coloured alabaster). — We come back into Room 23, turn to the left into Room 22, then to the right into —

ROOM 25. In the western and central compartments: SWABIAN SCULPTURES OF THE EARLY RENAISSANCE. At the far end, by the partition-wall: *Master of the Altar of Blaubeuren*, Large statue of the Mother of Mercy; *Ulm Master*, St. Sebastian; opposite, *Augsburg Master*, Small altar with the Annunciation. By the rear-wall, above, *Adolf Dauher*, fifteen wooden busts from the Fugger Chapel at Augsburg; *478. *Hans Leinberger* (of Landshut), a bronze Madonna, a masterpiece of so-called baroque Gothic art. In the middle, on the table, excellent wood-carvings: 256, 5941. *Hans Leinberger*, Mourning of Christ, Descent from the Cross; *Hans Schwarz*, Entombment. — Over the fire-place of the central compartment, *Brussels carpet portraying the Conversion of St. Paul, after a drawing by *Hans Baldung Grien*, ordered in 1540 by Count Günther von Schwarzburg-Sondershausen. To the left, on the partition, 113. Small domestic altar from Augsburg, with Holy Relatives, 160. Birth of the Virgin (Augsburg, ca. 1520). To the right of the fire-place: *97. Mother of Mercy, remarkable for its sweet and tender expression (ca. 1540); *Jörg Lederer*, Coronation of the Virgin. On the window-side; *D. Mauch*, Holy Relatives; opposite, 130. *Augsburg Master*, SS. Anne and Mary with the Child. In a case, small wooden reliefs: 291. Portrait of a man; 260. Coronation of the Virgin (coloured); Medallion of Erasmus of Rotterdam. — In the E. compartment: SCULPTURES OF THE 17TH AND 18TH

CENTURIES. Large figures of saints, mostly from S. Germany, e.g. *C. Jorhan*, Mary on the globe; *F. A. Hirnle*, John the Evangelist; *C. Wenzinger*, St. John of Nepomuk (after 1750); *E. Verhelst*, St. Mary Magdalene; *M. Guggenbichler*, Mary (from a Crucifixion); *C. Wenzinger*, St. Joseph. On the table, 400. *A. Quellinus*, Samson and Delilah.

ROOM 22. BAROQUE SCULPTURES OF THE 17TH AND 18TH CENT. To the left, *J. Günther*, St. Michael; Mary Magdalene at the Cross (South German, ca. 1700); 415. *Pietà* (Bavarian, ca. 1750). 500. *R. Donner*, Bemoaning the death of Christ. By the small wall: large statue of Mary Immaculate (Swabian, 18th cent.); 420. *Franz Ignaz Günther*, Mary in the heavens. By the window wall: in the glass cabinet, figures of wood and ivory from the workshop of *Simon Troger*; in the case, relief-portraits in a classical style by *Landolin Ohnmacht*, *J. P. Melchior*, etc. Two glass cabinets contain smaller sculptures; in the eastern one, 413. *Egid Quirin Asam*, Madonna; Madonna (alabaster) from the Freiburg district; *418, *419. *F. I. Günther*, Terracotta models of SS. Augustine and Norbert; 396. *Hendrik de Keyser*, Male bust. In the W. glass cabinet: 384. *Georg Petel*, Figure of a fisherman; boxwood figure of St. Sebastian; figures after the manner of *Leonhard Kern*.

The Simon Collection (p. 98) and the sculptures in Room 4 (p. 99) form part of the section of German Sculptures. In Room 4 are a large winged *Altar from Minden (ca. 1400) on an older predella (ca. 1250), both with the Coronation of the Virgin, the former also with Apostles, the latter with saints; 76. Shrine of St. Patroclus, by *Master Sigefrid of Soest* (1313); a large eagle (part of a lectern from Holland; ca. 1500). To the left is an altar, covered with figures, depicting the Passion (Antwerp, ca. 1520). Near by, a Lower Rhenish Crucifixion group on a painted base (ca. 1400) and the legend of the unicorn (from the Altmark). By the entrance-wall are four statues of prophets from the portal of the church of Our Lady at Trèves (13th cent., influenced by the French sculptures at Rheims).

UPPER FLOOR.

Returning to the principal staircase (p. 98), we ascend the stairs or take the lift to the upper floor, which contains the picture-gallery and the Italian Renaissance sculptures. On the landing are (506, 453) busts of Voltaire and Gluck by *Houdon*, etc. The middle of the semicircular gallery (p. 110) is reserved for new acquisitions.

The nucleus of the ****Picture Gallery** consists of the pictures of the *Giustiniani Collection* purchased in 1815 at Paris, of the collection of *Edward Solly*, an Englishman, purchased in 1821, and of a selection made in 1829 of *Pictures from the Royal Palaces*. The present importance, however, of the gallery is due to the acquisitions of the last few decades. The purchase of the celebrated *Suermondt Collection* in 1874 (for about 50,000*l.*), particularly rich in

excellent Dutch works, was followed by numerous separate purchases in Italy, England (from the Blenheim and Dudley galleries, etc.), France, and Germany, whereby many prominent works were brought to Berlin. Though it has fewer masterpieces by the great painters than the collections of Florence, Paris, Dresden, and Madrid, it is rivalled by the National Gallery at London alone in the historical completeness with which the artists of the various schools and periods are represented.

Among works of the EARLY NETHERLANDISH SCHOOL the gallery no longer possesses the wings of the large altar-piece at Ghent by the brothers *Hubert* and *Jan van Eyck*. This, the finest work of the school, was acquired in 1821 as part of the Solly collection, but was ceded to Belgium in 1920 under the Treaty of Versailles. There are, however, a number of smaller works by *Jan van Eyck*, including his finest portrait. The Adoration of the Magi, an acquisition of 1913, is a brilliant specimen of the art of *Hugo van der Goes*. *Roger van der Weyden*, the follower of the Van Eycks, is represented by two admirable altar-pieces. *Petrus Cristus*, *Dierick Bouts*, and the *Master of Flémalle* are also well represented, the last by a Crucifixion and two portraits; by *Hans Memling* are two Madonnas and an excellent portrait. The Madonna and Child of *Quinten Matsys*, who forms a link between the early-Flemish school and the Renaissance, is one of that master's best efforts, while the Proverbs of *Pieter Bruegel the Elder* show him as a zealous preserver of his country's art.—The contemporary OLD FRENCH SCHOOL is represented by an admirable devotional portrait by *Jean Fouquet* and the Bertinus Altar by *Simon Marmion*.

The importance of the EARLY GERMAN SCHOOL has greatly increased of recent years. One may judge the first half of the 15th cent. by the works of *Hans Multscher* (p. 104) and *Konrad Witz*. The gem of this section is *Holbein's* portrait of the merchant Gisze, which formed part of the Solly collection, and is justly regarded as one of the very finest works by this master. Three other admirable portraits by Holbein were added later. The gallery has also been enriched by seven genuine specimens of *Albrecht Dürer*: a portrait of Elector Frederick the Wise (of his early period), the admirable portrait of Muffel (1526), the celebrated Holzschuher portrait (1526), the Madonna with the siskin, two portraits of ladies (both painted in Venice), and lastly a Mater Dolorosa. The gallery also contains masterpieces of two of his best pupils, *Hans von Kulmbach* and *Albrecht Altdorfer*: a large Adoration of the Magi by the former, the Rest on the Flight into Egypt by the latter. The peculiar genius of *Hans Baldung Grien* is to be observed in the excellent panel-paintings, stained glass (p. 104), and a carpet (p. 105) executed from his designs. The examples of *Lucas Cranach the Elder* are numerous. The *Master of Messkirch*, *Georg Pencz*, *Christoph Am-*

berger, and *Bartholomæus Bruyn* are represented by characteristic examples.

THE NETHERLANDISH ART OF THE 16-17TH CENTURIES, the period of the development of the two great national schools of the Flemings and the Dutch, and the gradual development of the arts of painting in miniature, landscape and genre painting, and painting from still life, may be studied here to great advantage in numerous works by the leading masters. Of the works of *Peter Paul Rubens*, the versatile chief of the FLEMISH SCHOOL, the gallery possesses only a small collection compared with those of Munich, Petrograd, Paris, Vienna, and Madrid, but on the other hand its specimens were nearly all executed without the co-operation of pupils. The Raising of Lazarus is one of his best altar-pieces, the Rescue of Andromeda, the Bacchanal, and Diana at the Chase are charming examples of his mythological style, the St. Cecilia and the larger Andromeda are delightful in their bloom of colour. The portrait of his first wife delights by its rare harmony of colour. The unfinished Capture of Tunis affords an instructive insight into the technical method pursued by the great master. The St. Sebastian and the Neptune and Amphitrite are characteristic specimens of his early period. The talents of *Van Dyck* are exhibited in a Mocking of Christ, bearing the stamp of Rubens's influence, and perfect in its colouring and treatment, two admirable portraits of the Genoese period, and finally a Pietà from the period of his return from Italy. The collection also contains good examples of *Snyders*, *Fyt*, and *Teniers the Younger*. A large landscape by *Adriaen Brouwer* is remarkable for its idealised fidelity to nature.

The DUTCH SCHOOL also is well represented. *Frans Hals*, the chief master of the earlier period, is nowhere else studied to so great advantage, except in the museum of his native town of Haarlem, the best examples of his skill being the Nurse and the Hille Bobbe. The collection of paintings by *Rembrandt* is one of the finest of its kind and includes characteristic specimens in both his earlier and later manner. The two small Biblical scenes, the large painting of Pastor Anslo (acquired in 1894), the Preaching of John the Baptist, the portraits of his wife Saskia and of his servant Hendrickje Stoffels, the Vision of Daniel, the Joseph and Potiphar, and the Susanna are in his most mature style. Among the ten landscapes by *Jacob van Ruisdael* are two views from the Dunes near Overveen, the great Oak Forest, and a large sea-piece. The Violoncello Player of *Terburg* is perhaps his most finished work; his so-called Paternal Admonition is mentioned by Goethe. Among the genre-painters of Rembrandt's time, *Pieter de Hooch* contributes an excellent interior, *Nicolaes Maes* a portrait of an Old Woman, and *Jan van der Meer of Delft* two works, while *P. de Koninck*,

A. van de Velde, and *Philips Wouwerman* are also admirably represented. The gallery contains excellent examples of *De Heem*, *Huysum*, *Hondecoeter*, *Weenix*, *Kalf*, and other depicitors of still-life.

The EARLY ITALIAN MASTERS are particularly well represented. Among painters of the 14th cent. we meet with *Duccio*, *Giotto*, the two *Gaddi*, and others. The Last Judgment by *Fra Angelico*, the Madonna with the two SS. John by *Sandro Botticelli*, the Madonna enthroned and Saints by *Cosimo Tura* and *Carlo Crivelli*, the Portrait of a Girl by *Domenico Veneziano*, Pan among the Shepherds and Nymphs, and also the Portrait of an Old Man, by *Luca Signorelli*, the large altar-piece by *L. Vivarini*, the Adoration of the Magi by *A. Vivarini*, and the small portrait by *Antonello da Messina* rank among the finest creations of these leading masters of the 15th century. The Annunciation of *Piero Pollaiuolo*, the two allegorical pieces by *Melozzo da Forlì*, and three small panels by *Masaccio* are among the greatest treasures of the gallery. — ITALIAN ART IN THE 16TH CENTURY is neither so fully nor so well illustrated. Of the four works by *Raphael* three belong to his earliest period, and the fourth, the Madonna di Casa Colonna, is unfinished. The rare *Sebastiano del Piombo* is represented by several works, one of which is the so-called 'Fornarina' from the Blenheim collection. Among the works of Raphael's Florentine contemporaries, the altar-painting by *Andrea del Sarto* is a masterpiece. *Angelo Bronzino*, the best-known portrait-painter of Florence, is illustrated by a masterly portrait of Ugolino Martelli. — *Titian*, the chief of the VENETIAN SCHOOL, is represented by a few portraits only, among which are the unfinished portrait of himself, the Lavinia, and the charming little daughter of Roberto Strozzi, and by a Venus with the organist, a painting even superior to those in the Prado at Madrid. *Giorgione* is exemplified by an attractive portrait. The gallery also contains altar-pieces and ceiling-paintings by *Bordone*, *Tintoretto*, *Paolo Veronese*, and *Lorenzo Lotto*, all of which, however, are excelled by several admirable portraits by *Lotto*. — The BRESCIAN SCHOOL is well represented by works of *Savoldo*, *Moroni*, and *Moretto*.

ITALIAN ART IN THE 17TH CENTURY is abundantly and well exemplified by a number of the naturalistic works in which it was most successful. *Caravaggio*, in particular, is represented by works of every size and description, while *Guido Reni* is seen to advantage in a fine altar-piece of his early period. — The second short revival of the Venetian school is represented by good works by *Tiepolo* and several town views by *Belotto*.

The remaining schools are comparatively scantily represented. The gallery possesses good examples of the flourishing period of the SPANISH SCHOOL in the St. Sebastian by *Ribera*, the Portrait of a Woman by *Velazquez* and the Ecstasy of St. Anthony by *Murillo*. —

The FRENCH SCHOOL of the 17th and 18th centuries, as displayed here, is far from complete. Important works are exhibited of *Poussin*, *Gaspard Dughet*, and *Lebrun*, but *Watteau* is to be studied more satisfactorily at Sanssouci (p. 204). Portrait-painters alone, such as *Mignard* and *Pesne*, are worthily represented. — In the ENGLISH SCHOOL, portraits by *Reynolds*, *Gainsborough*, *Raeburn*, and others fittingly typify the great revival of art in England in the second half of the 18th century.

The pictures are hung in historical order (but comp. p. 98), the Netherlandish and German schools occupying the S.W. side of the building (to the left), the Italian schools the N. and N.E. sides (to the right). We begin our enumeration of the most important works with the —

ANTEROOM (in the semicircular gallery). GERMAN SCHOOLS OF THE 14TH AND 15TH CENTURIES. To the left: 1688. *Burgundian Master*, Triptych, from Dijon, of the Trinity and the Evangelists; 1627. *Cologne Master* (ca. 1350), Diptych of Mary and the Crucifixion; *1833. *Bohemian Master* (ca. 1360), Crucifixion; *1624. *Bohemian Master* (ca. 1350), Madonna enthroned with the donor, from Glatz; 1238. *Cologne Master* (ca. 1400), Madonna and female saints.

CABINET 73. GERMAN PAINTINGS FROM 1400 TO 1450. 1205, 1206. *Middle Rhenish Master* (ca. 1440), Two altar-panels depicting a legend of the Cross, Adoration of the Magi, Madonna, Trinity; *Konrad Witz*, 1701. Queen of Sheba before Solomon, *1656. Christ on the Cross; 1673. *Swabian Master*, The Holy Trinity and the Visitation. — The historical sequence of the Netherlandish and German paintings begins with the adjoining —

CABINET 72. EARLY NETHERLANDISH SCHOOLS OF THE 15TH CENTURY. On the side-walls: *Hugo van der Goes*, left, *1622 a. Adoration of the Shepherds; right, **1718. Adoration of the Magi, the middle picture of a winged altar-piece dating from 1476. It is remarkably well preserved, and the gorgeous colouring, the apportionment of light and the characterisation of the almost life-size figures make this a work of outstanding merit. It was purchased in 1913 from the monastery of Monforte in N. Spain for about 50,000*l.* — On the back-wall: *Petrus Cristus*, 529 a. Annunciation and Nativity, 529 b. Last Judgment; *Roger van der Weyden*, *545 d. Portrait of a lady, *535. Winged altar-piece, presented by Peeter Bladelin to the church at Middelburg, with the Adoration of the Holy Child, the Tiburtine Sibyl before Augustus, and the Star in the East; a masterpiece, "remarkable for the finish of the parts, the delicacy of the touch, and the gloss of the colours", 545. Charles the Bold.

CABINET 70. EARLY NETHERLANDISH SCHOOLS OF THE 15TH CENTURY. To the left: *538 a. *Master of Flémalle*, Crucifixion; *534 b.

Roger van der Weyden, Winged altar-piece with scenes from the life of John the Baptist (an early work); 533 c. *Studio of Dierick Bouts*, John the Baptist preaching.—Rear-wall: left and right, *1645, 1645 a. *Simon Marmion* (?), two altar-wings with the exploits of St. Bertinus, from the abbey of St. Omer; *Petrus Cristus*, 523 b. Madonna with a Carthusian, 532. Portrait of a woman; *Jan van Eyck*, **523 a. Portrait of Giovanni Arnolfini, perfect in conception and technique, *525 f. Christ on the Cross, the Virgin and St. John, 525 g. Knight of the Golden Fleece. Upper row: *Jacques Daret*, 527. Adoration of the Magi, 542. Visitation (1435), altar-wings from the cathedral of Arras; 529 d. *Hans Memling*, Madonna.—Right wall: 529 c. *Hans Memling*, Portrait of an old man; 573 a. *Gerard David*, Madonna; *Jan van Eyck*, 525 a. Man with carnations, *525 c. Madonna in the church; above, 537. *Master of Flémalle*, Portrait of a young man; 526 a. *Flemish Master* (about 1440), Pietà; *1617. *Jean Fouquet*, Estienne Chevalier with his patron St. Stephen, the masterpiece of the most important French painter of the 15th century (the other wing of the altar-piece is in the Antwerp Gallery); 528 b. *Hans Memling*, Madonna; 537 a. *Master of Flémalle*, Portrait.

CABINET 68. DUTCH SCHOOLS OF THE 15TH AND 16TH CENTURIES. To the left: *Dierick Bouts*, *533 a. Christ in the house of Simon, *545 c. Madonna and Child, 545 b. The Virgin (from a Nativity), 533 b. Crucifixion; *Geertgen tot Sint Jans*, 1853. Madonna, *1631. John the Baptist; 532 a. *Aelbert van Ouwater*, Raising of Lazarus (the only authenticated work by this founder of the Dutch school).—1647 a. *Hieronymus Bosch*, St. John at Patmos. Above the middle door: 719. *Pieter Aertsen*, Young woman and child (fragment of a picture of the Nativity); 644 a. *Jan van Scorel*, Madonna; *Lucas van Leyden*, *584 b. Madonna and Child with the donor, 574 a. Chess-players; 644 c. *Dutch Master*, St. Jeron (a Dutch priest killed by the Normans).—To the right: 644. *Jan van Scorel*, Portrait of Cornelis Aerntsz van der Dussen; *1720. *Pieter Brueghel the Elder*, Netherlandish proverbs; above, *Sir Anthony More*, 585 a. Two canons (1544; an early work), 585 b. Margaret of Parma; beside the window, 574. *School of Quinten Matsys*, Portrait.—Passing through the central door, we now enter—

ROOM 69. NETHERLANDISH MASTERS OF THE 15TH AND 16TH CENTURIES. To the left: 648. *Jan Gossaert*, surnamed *Mabuse*, Neptune and Amphitrite; *561. *Quinten Matsys*, Madonna and Child (a masterpiece of colouring); 608. *Joachim de Patinir*, Repose during the Flight into Egypt; 570. *Maerten van Heemskerck* (?), Portrait of a girl.—*Petrus Cristus*, 529 e. John the Baptist, 529 f. St. Catharine; 534 a. *Roger van der Weyden*, Altar with scenes from the life of the Virgin (earliest work of the master, from the convent of Miraflores near Burgos).—*Joos van Cleve*, 633 a. Portrait of

a young man, *633 b. Portrait of a woman; *Mabuse*, 650. Virgin and Child, 551 a. Christ in Gethsemane (an early work), 586 a. Portrait of a man; above, 641. *Jean Bellegambe*, Last Judgment. — 1704. *Master of St. Giles*, St. Jerome; 573. *Gerard David*, Crucifixion; 574 c. *Quinten Matsys*, Mary Magdalene, from a picture of the Passion; 644 b. *Jan van Scorel*, Portrait of a man. — In the adjoining CABINET 71: 558. *Jan van Hemessen*, Merry company. — We return through Cabinet 68 and enter —

CABINET 67. GERMAN SCHOOLS OF THE 15TH AND 16TH CENTURIES. To the left: *Hans Holbein the Younger*, *586 d. Portrait of an old man (a late work, of the master's English period), **586. Jörg Gisze, a Bâle merchant in the Steelyard at London, one of the greatest triumphs of portrait-painting (1532), 586 c. Portrait of a man. — Rear-wall: *1629. *Martin Schongauer*, Adoration of the Shepherds; 1725. *Jakob Elsner*, Portrait of a woman. *Albrecht Dürer*, **557 e. Hieronymus Holzschuher, patrician and senator of Nuremberg, the finest of Dürer's portraits, painted in 1526 (purchased in 1884 for 17,500l.); 557 f. Madonna with the siskin (painted at Venice in 1506); *557 d. Portrait of Senator Muffel of Nuremberg (1526); above, 557 j. Portrait of a girl; 557 c. Elector Frederick the Wise of Saxony (an early work, ca. 1497); *557 g. Portrait of a young woman (a vigorous work full of life, probably painted at Venice in 1506). — To the right: 1834. *Hans von Kulmbach*, Young man; 586 b. *Holbein the Younger*, Portrait of a young merchant (1533); *Hans Baldung Grien*, 603 a. Winged altar-piece with the Adoration of the Magi (1507), *1842. Count Lewenstein (1513).

CABINET 65. GERMAN SCHOOLS OF THE 16TH CENTURY. To the left: *638 b. *Albrecht Altdorfer*, Rest on the Flight into Egypt (1510); *Christoph Amberger*, 583. Sebastian Münster, the cosmographer (1552), 556. Emperor Charles V. (1532); 1841. *Master of Messkirch*, Descent from the Cross and Burial of Christ; above, 563. *L. Cranach the Elder*, Winged altar with the Last Judgment (an early copy after Hieronymus Bosch). — Rear wall: *A. Altdorfer*, 638 c. 'Poverty follows on the trail of haughtiness', 1883. Leave-taking of the Apostles, 638 a. Landscape with satyrs, *638 e. Nativity; *Hans Baldung Grien*, 603. Crucifixion, 603 b. Pietà, 1875. Pyramus and Thisbe; 700. *Ludger tom Ring the Elder*, Portrait of a man. — To the right: *L. Cranach the Elder*, *564 a. Rest on the Flight into Egypt (1504), 564. Apollo and Diana, 567. Adam and Eve, 1832. Lucrece, 589. Archbishop Albert of Mayence as St. Jerome, 593. Fountain of Youth (1546); 582, 587. *Georg Pencz*, Portraits of the Nuremberg painter Erhard Schwetzer and his wife (1544). — By the door in the main wall, to the left, we now enter the small —

ROOM 66. GERMAN SCHOOLS OF THE 16TH CENTURY. To the left: *Bartholomæus Bruyn*, 639. Virgin adored by a Duke of Cleve, *588. J. Ryht, Burgomaster of Cologne (1525). — 631. *Master of*

Messkirch, Christ on the Mount of Olives; *596 a. *Hans von Kulmbach*, Adoration of the Magi (1511); *Hans Burgkmair*, 569. St. Ulrich, 572. St. Barbara (altar-wings). — 1706. *Hans Pleydenwurff*, God the Father with Christ; 1234 b. *Martin Schaffner*, Four saints; 597 a. *G. Breu*, Madonna in a landscape; 632 d. *Nicolaes Neufchatel* surnamed *Lucidel*, The wife of a Nuremberg burgher. — Returning to Cabinet 65, we proceed to the left to —

ROOM 62, OR SMALL RUBENS ROOM, which contains also works by pupils and contemporaries of the master, with a Dutch chimney-piece and Dutch furniture. — To the left: 1829. *A. van Dyck* (?), Spoils of the chase; *Peter Paul Rubens*, 776 f. Jan van Ghindertalen, 776 d. Landscape with tower, 780. Madonna and saints (sketch for the altar-piece in the church of St. Augustine at Antwerp), 798 k. Pietà, 798 l. Sketch for an allegorical painting, *763. Boy with a bird. — Back-wall: above the chimney-piece, 879. *J. Jordaens*, Merry company; beside the chimney-piece, *Rubens*, 798 g. Capture of Tunis by Emp. Charles V. in 1535 (sketch), 776 e. Landscape with the shipwreck of Æneas. — To the right: 782. *A. van Dyck*, Prince Thomas of Savoy; *Rubens*, *785. Perseus delivering Andromeda (early work, about 1615), *762 a. Portrait of Isabella Brant, his first wife (begun about 1620, subsequently enlarged), above, 763 b. Venus and Adonis (studio-piece; ca. 1614). — The doors in the main wall give access to the Large Rubens Room (p. 115); we proceed straight on to —

CABINET 59. Works by FRANS HALS and his contemporaries. To the left: 853 h. *A. Brouwer*, Landscape with sheep; *801 h. *Frans Hals*, Tynan Oosdorp (1656); 901 c. *Salomon van Ruysdael*, Dutch landscape. — *Frans Hals*, *800. Portrait of a young man, *801 c. Hille Bobbe, the sailors' Venus, *801. Portrait of a young woman; 808 a. *H. Seghers*, Dutch landscape near the town of Rhenen; 921 a. *Pieter Potter*, Still-life. — *Gerhard Terburg*, *793. Scythe-grinder, *791. So-called 'Paternal admonition' (described by Goethe in his *Elective Affinities*); *Frans Hals*, *801 g. Nurse and child, 801 a. Singing boy; 750. *Thomas de Keyser*, Family portraits.

CABINET 58. DUTCH PAINTINGS OF THE EARLY 16TH CENTURY. To the left: *A. Palamedesz*, 741. Portrait of a girl, 758 b. Portrait of a boy; 861 g. *A. Cuyp*, Landscape in spring. — 753. *P. Moreelse*, Young lady; 1691. *Dutch Master*, Meal in the open air; 858 b. *Symon Kick*, Assault; 743. *J. G. Cuyp*, Portrait of an old woman. — 865 e. *J. van Goyen*, View of Nymwegen; 750 b. and c. *Thomas de Keyser*, Two altar-wings with donors.

CABINET 57. DUTCH LANDSCAPES AND GENRE SCENES. To the left: *912 b. *J. van der Meer van Delft*, Girl with a necklace of beads; *791 g. *Terburg*, Lady playing the violoncello, a masterpiece; 855 c. *Adriaen van Ostade*, Physician; 865 d. *J. van Goyen*, View of Arnhem; 1401 b. *Pieter de Hooch*, Lady with gold-balance at a

window.—*912c. *J. van der Meer van Delft*, Cavalier and girl drinking wine; 872b. *Paulus Potter*, Bull; 791h. *Terburg*, Girl and cavalier; 1623. *Jan van der Heyde*, Street in Amsterdam; *795d. *Jan Steen*, Christening.—884b. *J. van Ruysdael*, Village with monastery-ruins; *820b. *P. de Hooch*, Mother and child; 842e. *A. van der Neer*, Skating.—By the window, 819b. *P. de Hooch*, Slaughtered pig.

CABINET 56. SMALL DUTCH WORKS OF THE 17TH CENTURY. To the left: *J. van Ruysdael*, *885g. Oak forest, *885e. View from the dunes near Overveen; *861b. *A. Cuyp*, Cows at the river.—*922c. *Adriaen van de Velde*, Farm (the artist's most finished production); *819c. *Nicolaes Maes*, Old woman peeling apples; 872a. *Paulus Potter*, The 'Bosch' near the Hague, with Prince Frederick Henry's hounds; 919b. *Jan Weenix*, Still-life.—886. *M. Hobbema*, Landscape; *Jan Steen*, *795. Tavern garden, above, 795b. The quarrel; 885f. *J. van Ruysdael*, Village on a wooded slope; 1709. *J. van Ostade*, Winter landscape; 792c. *G. Metsu*, Sick woman.—Traversing the corridor (Pl. 54), we enter—

CABINET 53. To the left, *David Teniers the Younger*: lower row, 856. Backgammon players, 857. The painter's family; upper row, 866d. The torture of Dives, 859. Temptation of St. Anthony, 866f. Guard-room with the deliverance of Peter.—On the other walls are hung pictures from the ADOLF THIEM COLLECTION: 1640. *Backer*, Old woman; 1642. *Mignon*, Dead birds; 1401a. *Pieter de Hooch*, Dutch interior; 883c. *Fyt*, Still-life.—774c. *Snyders*, Cat with dead poultry; 787a. *A. van Dyck*, Marchesa Spinola.—We return to the corridor (Pl. 54) and enter, to the right,—

CABINET 55. SMALL DUTCH PICTURES OF THE 16TH AND 17TH CENTURIES. 1721. *Cornelis Troost*, Scene from Molière; 846. *C. Netscher*, Girl lute-player; 843. *G. Dou*, Magdalene repentant; 792a. *Metsu*, Woman cooking.—Adjacent to the right is—

ROOM 52. DUTCH AND FLEMISH PAINTERS OF THE 17TH CENTURY. To the left: 845d. *Isack van Ostade*, Peasant in a slouch-hat; *875a. *Jan van de Capelle*, Calm sea; 796b. *Q. Brekelenkam*, Young woman with her servant; 844. *Dutch Master* (ca. 1650), Ship-owner with his wife; 758a. *A. Palamedesz*, Convivial party; 1838. *Esaias van de Velde*, Repast on the terrace; 912a. *Esaias Boursse*, Boy blowing soap-bubbles.—*840c. *A. van der Neer*, Winter scene; 858. *Abraham van den Tempel*, Nobleman and his wife in their park; *922b. *A. van de Velde*, River scene.—865. *Jan van Goyen*, Dunes; 899. *Philips Wouwerman*, Riding-school; *842a. *A. van der Neer*, Moonlight landscape; no No. *Joachim Patenir*, Landscape; no No. *A. van Ostade*, Village fair; above, 753a and b. *Nicolaes Elias*, Cornelis de Graef, burgomaster of Amsterdam, and his wife; *J. van Ruysdael*, 893. Landscape, 884. Sea-piece; 810d. *Jan van der Meer of Harlem*, Dunes.—678a. *Lucas van Uden*,

Hilly country; 678. *Jan Brueghel the Elder*, The forge of Vulcan; 1703. *J. Jordaens*, Portrait of A. van Noort; 831. *Cornelis de Vos*, Married couple; 1744. *Jan Siberechts*, Ford.—Room 51 (late Italians), see p. 123.—We return by Cabinet 55 to—

ROOM 61. REMBRANDT AND HIS SCHOOL. To the right: *Rembrandt*, 812b. The good Samaritan (sketch); 805. Tobias; 828k. Preaching of John the Baptist, a vigorous sketch, with numerous figures (ca. 1635); **828f. Vision of Daniel, a work of exceptional delicacy of execution (ca. 1650); *812. Saskia, the painter's first wife (1643; painted after her death); *828b. Hendrickje Stoffels, Rembrandt's servant, at a window (ca. 1659); above, 828. Jacob wrestling with the angel (ca. 1660); **828e. Susanna at the bath, one of the master's finest and most mature productions (1647); **828l. Pastor Anslo and his wife, a large and vigorous work of the same period as the Night Watch at Amsterdam (1641); 828n. Tobias with the angel (of doubtful authenticity; ca. 1650); 828a. Portrait of a rabbi; above, 811. Moses destroying the Tables of the Law (1659); **811a. Rembrandt's brother, with a helmet on his head (ca. 1650); *828h. Joseph and Potiphar's wife, a masterpiece of his later period (1655); 828i. Old man with a red cap (ca. 1654); 811b. Christ and the Samaritan woman (1655). 830. *Pieter Verelst*, Old woman; 822. *Salomon Koninck*, Calling of Matthew.—To the left: *Rembrandt*, 828m. Portrait of a Jew; 828d. The money-changer, an early work (1627); 811c. Head of Christ; above, 823. Rape of Proserpine (ca. 1632); *802. Samson threatening his wife's father; *812a. Capture of Samson (1628); 808, 810. Self-portraits (1634); 828c. Minerva (ca. 1631). 806d. *A. de Gelder*, Family scene; *821a. *Philips Koninck*, Large landscape; 809. *F. Bol*, Old woman; 819d. *N. Maes*, Expulsion of Hagar; 806a. *A. de Gelder*, Landscape with Ruth and Boaz; above, 813b. *G. Flinck*, Susanna. 1719. *P. Lastman* (Rembrandt's teacher), Susanna.

CABINET 60. SMALL FLEMISH AND GERMAN PICTURES AND MINIATURES. 900f. *P. Wouwerman*, Foot-bridge; 898a. *El. de Witte*, Church interior; 1451. *N. C. Moeyaert*, Ruth and Boaz; 714a. *P. Bril*, Landscape with figure of Latona; *Elsheimer*, 1723. David, *1707. St. Christopher, 664b. St. Martin.—In the central frame: 1708. *G. Terburg*, Self-portrait; *Elsheimer*, Four landscapes with mythological figures. In the following frame: *A. Cooper*, Miniatures of King Frederick V. of Bohemia and his family; in the last frame, portraits by *Füger*, and one of Kant by an unknown artist.

ROOM 63. LARGE RUBENS ROOM. To the left: 782a. *A. van Dyck*, Satyrs and nymphs. *Rubens*, *762b. Conversion of St. Paul, a most animated composition, painted about 1617. — *Rubens*, **762c. Diana and nymphs surprised by satyrs, a masterpiece of his latest period; 762. Coronation of the Virgin. *Van Dyck*, *782b, *782c. Portraits of

a Genoese nobleman and his wife, masterpieces of the artist's Genoese period, *778. *Pietà* (ca. 1627); above, 774. *Rubens* and *Snyders*, *Diana at the chase*; *Rubens*, 783. *Raising of Lazarus* (partly by *Van Dyck*), 763a. *Repentant Magdalene* (a late work).—*Rubens*, *776a. *Neptune and Amphitrite*, a characteristic and well-composed work of his early period; 776b. *Bacchanal* (partly painted by *Van Dyck*).—790f. *Van Dyck*, *Apostle's head*; 798h. *Rubens*, *St. Sebastian* (painted in Italy); 770. *Van Dyck*, *Mocking of Christ*; *781. *Rubens*, *St. Cecilia* (with the features of *Helena Fourment*, his second wife), a masterpiece of his last period; 799. *Van Dyck*, SS. *John the Baptist* and *John the Evangelist*; 776c. *Rubens*, *Andromeda* (with the features of *Helena Fourment*), a late work (from *Blenheim*); *832. *C. de Vos*, *The painter's two daughters*.

To maintain the historical sequence, we now return through Rooms 62-73 to the semicircular gallery (p. 106), and by the door to the right enter the N. wing, containing the Italian pictures and sculptures. We begin with the—

ANTEROOM. SIENESE SCHOOL OF THE 14TH CENTURY. To the right: 1635. *Ugolino da Siena*, SS. *Peter, Paul, and John the Baptist*, from the old high-altar of *Santa Croce* at Florence; *1062a. *Duccio*, *Nativity*; 1072, *1081a. *Lippo Memmi*, *Madonnas*; 1064a. *Bernardo Daddi*, *Madonna and saints*.—*1070a. *Simone Martini*, *Entombment*; *Pietro Lorenzetti*, 1077. *St. Humilitas* healing a sick nun, 1077a. *Death of St. Humilitas* (wings of an altar at Florence).

CABINET 28. FLORENTINE SCHOOL OF THE 14TH CENTURY. To the right: *Taddeo Gaddi*, 1073. *Descent of the Holy Ghost*, 1074. *Miracle of St. Francis*; 1074a. *School of Giotto*, *Crucifixion*; 1040. *Bernardo Daddi*, *Madonna*; no No. **Giotto*, *Death of the Virgin* (on loan); 1710. *Pupil of Simone Martini*, *Madonna*; 1076. *Alegretto Nuzzi*, *Madonna*.

ROOM 29. EARLY ITALIAN SCHOOLS (15th cent.). To the left: 5. *Antonio Vivarini*, *Adoration of the Magi*.—60b. *Benozzo Gozzoli*, *Madonna and Child with Magdalene and Martha*; 1130. *Gentile da Fabriano*, *Madonna and saints*.—1663. *Tuscan Master* (ca. 1250), *Madonna enthroned*.—Also Florentine terracottas from the early 15th cent., chiefly *Madonnas*: to the left, 16, 17, by the *Master of the Altar of Modena*; to the right, 242, by *Jacopo della Quercia*; at the back, 24, 25. *Wooden figures of the Annunciation*, by a master akin to *Ghiberti*.

CABINET 30. FLORENTINE SCHOOL OF THE 16TH CENTURY. Right wall: *1614. *Domenico Veneziano*, *Portrait of a girl*; *73a. *Antonio Pollaiuolo*, *David*; 78a. *Filippino Lippi*, *Allegory of music*; 63d. *Stefano di Giovanni*, *Mass of St. Francis*; 21. *Domenico Ghirlandaio*, *Judith*.—Back-wall: Tarsia door with an *Annunciation* by *Benedetto da Maiano*; above, 97. *Andrea della Robbia*, *Madonna with angels*; 100. *Lorenzo di Credi*, *Adoration of the*

Holy Child.—To the left: 1700. *Fra Filippo Lippi*, Portrait of a woman; 60 c. *Benozzo Gozzoli*, Miracle of St. Zenobius; 90. *Raffaellino del Garbo*, Madonna and Child with two angelic musicians; 104a. *Andrea Verrocchio*, Madonna and Child.—In the centre: 3. *Antonio di Banco*, David.

CABINET 31. Glazed and painted TERRACOTTAS by the DELLA ROBBIA family. To the right: *70, 71, 69. *Luca della Robbia*, Madonnas.—Back-wall, 75. *L. della Robbia*, Head of a youth; above the door, 108. *Style of Andrea della Robbia*, Annunciation.—To the left: 96. *Andrea della Robbia*, *68. *Luca della Robbia*, Madonnas; *100. *Andrea della Robbia*, Annunciation.

CABINET 32. Works by DONATELLO and his contemporaries. To the right: *123. *Desiderio da Settignano*, Bust of Marietta Strozzi; above, 181, 182. *Style of Andrea Verrocchio*, Relief portraits of Matthias Corvinus, King of Hungary, and his wife; *Masaccio*, 58a. Adoration of the Magi, *58 b. Martyrdom of SS. Peter and John; *Donatello*, *30. 'Madonna della Casa Pazzi', *28. Bust of the youthful St. John, 31. 'Madonna Orlandini'.—Back-wall: *Masaccio*, 58 d. Four saints from the Pisan altar (1426), 58 c. Lying-in room; 183. *Style of Verrocchio*, Cosimo de' Medici (relief); **60 a. *Fra Angelico*, Last Judgment, a masterpiece, eminent for its deep religious feeling and charming expression.—On the left: *69. *Fra Filippo Lippi*, Madonna adoring the Child; 27. *Donatello*, Scourging of Christ; 125. *Desiderio da Settignano*, Portrait of a princess of Urbino.

CABINET 33. ITALIAN PLAQUETTES. The Berlin collection is the richest of its kind. The works of the more important artists are exhibited in glass cases on the walls; six gold-reliefs with mythological scenes, probably by *Benvenuto Cellini*, have been temporarily withdrawn. 130. *Giovanni Bologna*, Christ at the scourging-column (statuette).—Rooms 34 and 35, see pp. 118, 119.

ROOM 36 has a Venetian painted ceiling and a chimney-piece in the manner of *Jacopo Sansovino*. The Berlin collection of ITALIAN BRONZE AND MARBLE SCULPTURES exhibited here ranks among the finest out of Italy. To the right: 3. *Antonio Rossellino*, Bust of a child; in the glass case, *Donatello*, Relief of putti; above, 4. *Cavalli* (?), Bust of Spagnoli, general of the Carmelite order; *Donatello*, *1. Bust of Margrave Lodovico III. Gonzaga, **19. John the Baptist (1423).—By the chimney: 6. *Bastiano Torrigiano*, Bust of Pope Gregory XIII.; 5. *Giulio Mazzoni* (?), Bust of Marchese del Nero.—To the left: 405. *Studio of Leonardo da Vinci* (?), Flora, a life-size half-figure in painted wax, more probably a work of the English sculptor Richard C. Lucas (1846), bought in England in 1909 for 9000*l.* Near by, 23. In the manner of *Donatello*, Nude female genius with cornucopia.—The isolated glass cases contain many small bronze works from Florence. In the glass case to the

right, 29. *A. del Pollaiuolo*, Hercules; in the middle case: *Donatello*, *20. Putto with tambourine, from the Baptistery at Siena, 21. David. The glass case on the left contains bronze works of the 16th cent. by *Giovanni Bologna* and other imitators of Michael Angelo.—Rooms 37 and 38, see p. 119.

CABINET 39. JAMES SIMON COLLECTION. This rich collection of Renaissance works of art, chiefly Italian, was presented to the museum in 1904 (special catalogue).—To the right: *2. *Angelo Bronzino*, Portrait of a Florentine nobleman; 3. *Girolamo Romanino* (?), Portrait.—Back-wall: 22. *Nino Pisano*, Madonna and Child (statuette); 99. *Andrea della Robbia*, Madonna and Child (glazed terracotta); 388. *Italian Master of the 16th Cent.*, Mask of a buffoon; *Bartholomæus Bruyn*, 21, 20. Portraits of a young woman and a young man; 18. *Netherlandish Master* (ca. 1515), Portrait of an ecclesiastic.—To the left: 1. *Raffaellino del Garbo*, Adoration of the Child; *5. *Andrea Mantegna*, Virgin and Child; 203. *Benedetto da Maiano*, Terracotta bust of Cardinal Raffaello Riario. Numerous small bronzes and medals; the *Knockers deserve inspection.

CABINET 40. FLORENTINE MARBLE SCULPTURES OF THE 15TH CENTURY. To the right: 82. *Filippino Lippi*, Madonna; 164. *Mino da Fiesole*, Bust of Niccolò Strozzi (1454); 61 a. *Fra Angelico*, Lamentation for St. Francis; 163. *Mino da Fiesole*, Bust of Alexo di Luca.—To the left: 96 a. *Filippino Lippi*, Portrait of a young man (fresco); 1655. *Francesco di Giorgio*, Healing of the lame man; *165. *Mino da Fiesole*, Bust of a young woman; *Antonio Rossellino*, 137. Madonna, 138. Bust of a youth; 78. *Sandro Botticelli* (?), Portrait of a young man; 95 b. *Fra Filippo Lippi*, Miracle-scene from the infancy of a saint.

CABINET 42. VENETIAN SCULPTURES AND PAINTINGS. Mythological ceiling-paintings by *Paolo Veronese*.—To the right: *339. *Francesco Laurana*, Bust of a Neapolitan princess; 17. *Cima da Conegliano*, Madonna and Child; *28. *Giovanni Bellini*, Pietà, an early work, showing Mantegna's influence; 40. *Luigi Vivarini* (?), Madonna and angelic musicians; 334. *Tamagnini*, Bust of the Genoese banker Salvago Acellino (1500).—Back-wall: 18 a. *Antonello da Messina*, Portrait of a young man; *20. *Pseudo-Basaiti*, Altar, in four sections.—To the left: *1177 a. *Giovanni Bellini*, Resurrection; 1664. *Bartolommeo Veneto*, Portrait of a man; *12 a. *Giorgione*, Young man.—The glass cases contain small Venetian sculptures. Cabinet 43, see p. 120. We return as far as Room 31, where to our left we find—

ROOM 34. SCULPTURES BY DONATELLO, VERROCCHIO, AND LUCA DELLA ROBBIA and their pupils. To the right: 95. *Fra Filippo Lippi* (picture), Mary as Mother of Mercy. 236. Terracotta bust of Lorenzo Magnifico. Madonnas by *Donatello* and his school; by the

master himself, above, *38. *Virgin and Child*, painted and gilded, in an old frame.—Left wall: Further reliefs of the Madonna from his school; 47a. *Andrea del Castagno*, Assumption (painting); below, 174. *Verrocchio*, Bust of a young man; 234. Painted terracotta bust of Giovanni Rucellai.—Narrow wall: 204. *Benedetto da Maiano*, Bust of St. Catherine of Siena; *126. *Desiderio da Settignano*, Painted and gilded bust of a young woman; 189, 190. Nude boys reposing, in the manner of Verrocchio; 103. *Lorenzo di Credi*, Mary Magdalene, a painting after a design by Verrocchio.—To the right: *96. *Filippino Lippi* (painting), Christ on the Cross adored by Mary and St. Francis; below, 237, 235. Two Florentine busts; between these, *172. *Verrocchio*, Model of a relief of the Entombment; farther on, works by *Luca della Robbia* and his pupils: 80, 79. Madonnas between angels, 91. 'Madonna del sacco'. In glass cases: *Verrocchio*, 175. Magdalene kneeling, 176. David; 308. St. Sebastian (boxwood; N. Italy). The adjoining Room 35 contains smaller Italian sculptures.—We proceed through the E. door of Room 34 into Rooms 37 and 38.

ROOM 37. FLORENTINE SCULPTURES AND PAINTINGS. SIGNORELLI. W. Wall: *Benedetto da Maiano*, *200. Life-size painted terracotta group of the Madonna, 199. Dream of Innocent III.; *Luca Signorelli*, 79. Two wings of an altar with saints, *79c. Portrait.—To the left: *79a. *Signorelli*, Pan as the god of Nature and Music, distinguished by the admirable drawing of the nude, here handled freely for the first time in Italian painting (presented by the artist to Lorenzo de' Medici); 198. *Benedetto da Maiano*, Bust of Filippo Strozzi; 140. *Antonio Rossellino*, Bust of St. Elizabeth.—E. Wall: 107. *Piero di Cosimo*, Mars and Venus; *Rossellino*, 141. Adoration of the infant Jesus (terracotta relief), 142. Relief of the Madonna; *173. *Verrocchio*, Sleeping youth; 79b. *Signorelli*, Holy Family meeting the family of John the Baptist.

ROOM 38. BOTTICELLI SALOON. Left wall: *Sandro Botticelli*, 106b. Giuliano de' Medici, *106. Madonna enthroned with the two SS. John (a masterpiece of his middle period, 1485), 102. Madonna and Child with angels; 98. *Raffaellino del Garbo*, Madonna enthroned with two saints; 106a. *Botticelli*, Simonetta.—Right wall: *Botticelli*, 1124. Venus (study), *1128. St. Sebastian; *73. *P. Pollaiuolo*, Annunciation, with a charming view of Florence and the valley of the Arno; **102a. *Botticelli*, Madonna with angelic musicians, a masterpiece of the early period (on loan); 204. *Piero di Cosimo*, Adoration of the Shepherds. On the table are small sculptures by *Giovanni Bologna*, etc.—By the early-Florentine door (15th cent.) we proceed to the tribune of the Basilica: 353. *Baccio Bandinelli*, Self-portrait (model for a relief); 402. *Alessandro Vittoria*, Bust of Admiral Contarini.—The central door leads to—

Room 64, the walls of which are hung with the celebrated

**TAPESTRY, woven for Henry VIII. of England from designs (now in the Victoria and Albert Museum, London) drawn by *Raphael* in 1515-16 for the Sistine Chapel of the Vatican. This tapestry, like the original set, of which it was the first replica, was executed at Brussels in fine wools, silks, and gold thread, but like both the original and the later repetitions (Loreto, Dresden, Paris) has sadly faded. It was once in the possession of Charles I., then in that of the Dukes of Alva, and was purchased by Frederick William IV. in 1844. To the left: Paul preaching at Athens; Elymas the sorcerer struck with blindness; Paul and Barnabas at Lystra; Stoning of St. Stephen; back-wall: Conversion of St. Paul; to the right: Death of Ananias; Peter and John healing the lame man; Christ giving Peter the keys of heaven; Miraculous draught of fishes. The tenth tapestry (Paul in prison) is missing. — Marble busts: 385. *Andrea Sansovino*, Teodorina Cibò; 389. *Roman Master* (about 1568), Cristoforo del Monte, the jurist; 345. *Roman Master* (before 1500), Pope Alexander VI. — We retrace our steps through Rooms 38 and 37, and turn to the right into Rooms 41 and 44.

ROOM 41. Paintings and Sculptures of the NORTHERN AND CENTRAL ITALIAN SCHOOLS OF THE 15TH CENTURY. Entrance-wall: 51. *Ambrogio Borgognone*, Madonna with angels; 1481. *Bernardino Pinturicchio*, The Madonna with St. Jerome; 129. *Fiorenzo di Lorenzo* (?), Madonna. — To the left: 122. *Francesco Francia*, Madonna enthroned with saints; 279. *Sperandio*, Bust of a Bolognese lawyer; 217. *Bernardo Luini*, Madonna; 133. *Vincenzo Foppa*, Pietà; 285. *Guido Mazzoni*, Portrait. — Right wall: 280. *Francesco Francia* (?), Bust of a Bolognese nobleman; 54, 54a. *Melozzo da Forlì*, Dialectics and astronomy, from the ducal palace at Urbino.

ROOM 44. Paintings of the NORTH ITALIAN SCHOOLS OF THE 15TH CENTURY. Right wall: 197a. *Palma Vecchio*, Female ideal portrait; 1632. *Gian Francesco de' Maineri*, Holy Family; *1170. *Marco Zoppo*, Madonna with saints; 273. *Lodovico Mazzolini*, Christ teaching in the Temple. — End-wall: above an antependium by the *Master of San Trovaso* at Venice (ca. 1500), *111. *Cosimo Tura*, Madonna enthroned with saints, an excellent work of the earlier Ferrarese school; near by, *Ercole de' Roberti*, 112c. John the Baptist, 112d. Madonna. — Left wall: 112c. *E. de' Roberti*, St. Jerome; *Andrea Mantegna*, 27. Madonna (early work), *9. Cardinal Mezzarota, *29. Presentation in the Temple; 27a. *Francesco Squarcione*, Madonna; 30. *Girolamo dai Libri*, Madonna and saints; 1678. *Jacopo Bellini* (?), Pietà; *115a. *Francesco Cossa*, Autumn; 17a. *Cima da Conegliano*, Landscape. On the table: 145. *G. Bologna*, Rape of Deianira. — We pass through a Genoese portal with the legend of St. George (15th cent.) into —

CABINET 43. VENETIAN PAINTINGS OF THE 18TH CENTURY. To the left: 1652. *Antonio Canale* (Canaletto), Piazza di San Marco;

Francesco Guardi, 501 e. The Giudecca at Venice, 501 f. Rising of a balloon above Venice (1784); 459 d. *Tiepolo*, Rinaldo and Armida. — To the right: 459 c. *Tiepolo*, Christ bearing the Cross; 503 b, 503 c. *Bernardo Belotto* (Canaletto), Views of Pirna.

ROOM 45. FLORENTINE WORKS OF THE HIGH RENAISSANCE. To the left: *246. *Andrea del Sarto*, Madonna enthroned with saints; 1705. *Sofonisba Anguisciola*, Portrait of a woman; *90 b. *Ambrogio Preda* (*Leonardo da Vinci*?), The Risen Christ, between St. Leonard and St. Lucia; *338 a. *Bronzino*, Ugolino Martelli; two beautiful chests of the early 16th century. — End-wall: 399. *A. Vittoria*, Bust of the procurator Ottavio Grimani; 245, 245 c. *Franciabigio*, Portraits of young men; *349. *Michael Angelo* (?), Statuette of the youthful John the Baptist; above, 394, 390, 392. *Jacopo Sansovino*, Madonna reliefs. — Right wall, to the left: 109. *Giovanni Antonio Bazzi*, surnamed *Sodoma*, Caritas; 207. *Giovanni Boltraffio*, St. Barbara; 222. *Francesco Melzi*, Vertumnus and Pomona; 338 b. *Angelo Bronzino*, Eleonora of Toledo, wife of Cosimo I; to the right: *Raphael* (*Raffaello Santi*): *248. 'Madonna di Casa Colonna' (1507; unfinished), *145. Madonna and Child, with SS. Jerome and Francis (ca. 1503), *247 a. 'Madonna del Duca di Terranuova' (ca. 1505), 141. 'Madonna Solly' (ca. 1502), 147. 'Madonna della Casa Diotalevi' (ca. 1500); 213. *Gaudenzio Ferrari*, Annunciation. — End-wall: *218. *Correggio* (*Antonio Allegri*), Leda; 350. *Michael Angelo*, Apollo (statuette, unfinished).

ROOM 46. VENETIAN SCHOOL OF THE 15TH CENTURY, SCHOOLS OF VICENZA AND VERONA. Entrance-wall: 44. *Bartolomeo Montagna*, Madonna enthroned. — Left wall: *44 b. *B. Montagna*, Christ appearing to Mary Magdalene; 46 c. *Francesco Bonsignori*, St. Sebastian; *2. *Cima da Conegliano*, Madonna enthroned with saints; **1156 a. *Carlo Crivelli*, Madonna enthroned with saints; *15. *Cima da Conegliano*, St. Mark healing Anianus; 1156. *Crivelli*, Mary Magdalene. — End-wall: *38. *Luigi Vivarini*, Madonna enthroned with saints; adjacent, 300, 301. *Tullio* or *Antonio Lombardi*, Two supporters in marble from the Vendramin tomb in the Frari at Venice. — Right wall: 37. *M. Basaiti*, St. Sebastian; 23 a. *Vittore Carpaccio*, Entombment; 47. *Marcello Fogolino*, Madonna with saints; 23. *Vittore Carpaccio*, Benediction of St. Stephen; 46 a. *Liberale da Verona*, St. Sebastian.

ROOM 47. VENETIAN PAINTERS OF THE 16TH CENTURY. Entrance-wall: 299. *Tintoretto*, Portrait of a procurator of San Marco; *160 a. *Titian*, Little daughter of Roberto Strozzi (1542); 259 a. *Sebastiano del Piombo* (?), Knight of Sant' Iago; 298 a. *Tintoretto*, Annunciation. — Left wall: *166. *Titian*, Portrait of his daughter Lavinia; **259 b. *Sebastiano del Piombo*, Portrait of a young Roman woman, grandly and freely handled, painted under the influence of Giorgione and apparently the model for the so-called 'Fornarina'

(from Blenheim); *197. *Moretto*, Fra Bartolommeo Averoldo and his nephew adoring the Virgin and St. Elizabeth; *Lorenzo Lotto*, 323. Two wings of an altar with SS. Sebastian and Christopher, *153. Portrait of an architect; 307. *G. Savoldo*, Venetian lady; 185. *Giovanni Cariani* (?), Young woman in a landscape; 197 b. *Palma Vecchio*, Female ideal portrait. — End-wall: 161. *Titian*, The Venetian admiral Giovanni Moro; 157 a. *Girolamo Romanino*, Beheading of John the Baptist; 314. *Jacopo Bassano*, The good Samaritan; 259 b. *Sebastiano del Piombo*, Judith; 298 b. *Tintoretto*, Portrait of an old man; 193 a. *Giovanni Battista Moroni*, Portrait. — In the centre of the right wall: **1849. *Titian*, Venus with the organ-player (purchased from a dealer in 1918). This picture, which is in good preservation, dates from Titian's most developed period (ca. 1548) and is one of the most finished examples of his Venus pictures. Farther on, *Titian*, *163. Portrait of himself at an advanced age, *301. Portrait of a young man; 182 a, 182 b. *Andrea Meldolla Schiavone*, Landscapes; above, 309, 304, 303, 311. *Paolo Veronese*, Allegorical paintings; 300. *Tintoretto*, Madonna with two saints. On the table are terracotta models by *G. Bologna*, *Andrea Sansovino*, and others. — Adjacent to Room 47 on the left is the small —

ROOM 48, adorned with allegorical and mythological frescoes in grisaille by *Tiepolo*, from a villa near Treviso (1754). These are hung in their original order, and the original stucco frames are carefully reproduced. Also Spanish sculptures of the 17th century (464. Mater Dolorosa, 466. Angels playing music) and German porcelain.

ROOM 49. SPANISH MASTERS. To the right: 413 c. *Velazquez*, Maria Anna of Spain, consort of Emp. Ferdinand III.; 404 c. *Zurbaran*, Portrait of a noble boy; 414 b. *Alonso Cano*, St. Agnes; 407. *Juan Carreño*, Charles II. of Spain (1673); 406 b. *Alonso Sanchez Coello*, Philip II. of Spain. — *Murillo*, **414. St. Anthony of Padua with the Holy Child, one of the artist's later masterpieces, 414 c. Adoration of the Shepherds; **413 e. *Velazquez*, Portrait of a Spanish lady. — 413 f. *Velazquez*, The three musicians; *404 a. *Zurbaran*, St. Bonaventura showing to St. Thomas Aquinas the source of his wisdom in the Crucifix (1629). — *405 b. *Ribera*, St. Sebastian; *Francisco Goya*, 1619. King Ferdinand VII. presiding over a meeting of the Philippine Company (sketch), 1619 a. Portrait of an old lady (the artist's mother?), 1619 b. Monk; 1667. *Spanish Master* (17th cent.), Books and writing materials.

ROOM 50. FRENCH, BRITISH, AND GERMAN PAINTERS OF THE 17TH AND 18TH CENTURIES. To the right: *465. *Mignard*, Maria Mancini, niece of Cardinal Mazarin; 1702. *Philippe de Champaigne*, Portrait; *478 a. *Nicolas Poussin*, View of the Acqua Acetosa near Rome, with St. Matthew in the foreground (a good example of the

master's colouring); above, 428. *Claude Lorrain*, Heroic landscape; 471. *Charles Le Brun*, Jabach of Cologne, Louis XIV.'s banker, and his family. — *Watteau*, *474a. Al fresco breakfast, *474 b. Open-air party (unfinished); 1669. *Chardin*, Still-life; *1626. *Gaspar Dughet*, surnamed *Poussin*, Roman mountain landscape; *Pesne*, 496b. Portrait of the painter with his two daughters, *489. Frederick the Great when crown prince (1739), 1827. Field-Marshal Keith; 494 c. *Greuze*, Head of a girl; 448 b. *Claude Lorrain*, Italian sea-coast. — 1637. *Sir Joshua Reynolds*, Self-portrait; 1670. *Raeburn*, Sir James Montgomery, Lord Chief Baron of the Exchequer; 1637 b. *Reynolds*, Mrs. Boone and her daughter; *G. Romney*, 1671. Mr. Edmund Poulter, 1671a. Miss Sarah Mariott; above, 1646 a. *R. Wilson*, Landscape; *1638. *Thomas Gainsborough*, John Wilkinson; 1660 a. *J. Zoffany*, Dr. T. Hanson; 1711. *Reynolds*, Portrait of the Chevalier d'Eon in female dress. — 499. *Angelica Kauffmann*, Self-portrait; *1034 g, h. *A. Graff*, Portraits; *Chodowiecki*, *491 c. Portrait of Dr. Levin, 491 d. Family scene. — Porcelain figures, mostly of South and West German manufacture. — Returning through Room 48, we arrive at the —

SMALL STAIRCASE (Pl. 27). In the recesses are statues of Frederick the Great and his generals (the latter formerly in Wilhelm-Platz, where they are replaced by copies; comp. p. 131). In the middle: *G. Schadow*, Frederick the Great (copy of the monument at Stettin, 1793). To the left, **Schadow*, Prince Leopold of Dessau (1800; originally in the Lustgarten); *Tassaert*, Keith (1786). To the right: **Schadow*, Zieten (1791); *Tassaert*, Seydlitz (1781). At the back: *F. G. Adam*, Winterfeldt (1777) and Schwerin (1769). — Beyond the staircase is —

ROOM 51. ITALIAN SCHOOLS OF THE 17TH CENTURY. — Entrance-wall: 421 b. *Salvator Rosa*, Mountainous country; 459 b. *Tiepolo*, Martyrdom of St. Agatha; 1659. *Jacopo Amigoni*, Lady as Diana. — Left wall: 1665. *Venetian Master* (about 1590), Chess-players; 1695. *Alessandro Magnasco*, Bridal party; 407 a. *Jan Lys*, Robber band; 500 a. *Rotari*, J. Accoramboni, papal nuncio at Dresden; *M. Amerighi*, surnamed *Caravaggio*, 381. Cupid vanquished, *365. St. Matthew, 356. Female portrait, 369. Cupid as conqueror, 353. Entombment; 1686. *Artemisia Gentileschi*, Two women. — End-wall: *413a. *Italian Master* (ca. 1650; formerly ascribed to Velazquez), Condottiere Alessandro del Borro, as conqueror of Pope Urban VIII., trampling on the banner of the Barberini, an unusually effective work. Marble busts: 438. *Francesco Maratta*, Carlo Maratta, the painter; *434. *Alessandro Algardi*, Cardinal Zacchia. — Right wall: 352. *G. B. Crespi*, Franciscans taking the vow; *372 a. *Agostino Caracci*, Johanna Giuccardini; 441. *Luca Giordano*, Judgment of Paris; 373. *Guido Reni*, SS. Paul and Anthony in the desert; 1858. *Jan Lys*, Ecstasy of a saint; 1727. *Bernardo*

Strozzi, Judith. — In glass cases, smaller sculptures, chiefly models in terracotta: 463. *Bernini*, Combat of tritons (for a fountain); 271 b. *Susini*, Cardinal Francesco Medici.

The Collection of Antiquities from Western Asia is, until the completion of the museum destined for it (p. 76), exhibited in three rooms of the sunk-floor of the Emperor Frederick Museum. A staircase descends to it from the anteroom of R. 23 (at W. A. on the Plan). Adm. Mon., Wed., and Fri., 11-2.

Room 1. Bay A: Reliefs (chiefly casts) from the burial-mound of King Antiochus I. of Commagene in Syria (69-34 B.C.); Phœnician and S. Arabian antiquities; tombstone with Latin and neo-Punic inscription; cast of a royal tomb from Sidon. — Bay B: other antiquities from S. Arabia and from Palmyra (3rd cent. A.D.). Here begins the series of the large *Assyrian Alabaster Slabs* from the palaces of King Ashur-Nasir-Pal (885-860 B.C.) and Sennacherib (705-681 B.C.) at Nimroud and Kouyunjik (the ancient Nineveh), with winged deities, kings, hunting and battle scenes, and processions (comp. Room 2). The casts on the rear wall should also be noticed. Bay C: Monument to the Assyrian king Sargon II. (722-705 B.C.), from Cyprus; ornaments from Assyrian tombs. — Bay D: *Monument of victory of the Assyrian king Esarhaddon (681-669 B.C.), from Sendjirli in N. Syria; Assyrian bell. — Bay E: Small objects, particularly ivory carvings, excavated by the German Orient Society at Ashur, the earliest capital of the Assyrians; Cast of the hero Gilgamesh, perhaps the Nimrod of the Bible; Relief of a king and his favourite horse.

Room 2. To the right, *Five reliefs of enamelled tiles representing a lion, two bulls, and two dragons, from the triumphal street at Babylon; adjacent, the cast of a diorite stele with the famous laws of King Hammurabi (ca. 2100 B.C.; original in the Louvre). To the left, by the pillar, *Documental stone of the Babylonian king Merodach-Baladan (714 B.C.) and fragments of a memorial stone of the early-Babylonian king Gudea (ca. 2500 B.C.); in the glass cabinet, *Early-Babylonian (Sumerian) inscriptions (2500-2200 B.C.), Statuette of a prince, and, on the back, later inscriptions, particularly those commemorating buildings of Nebuchadnezzar (605-562 B.C.) and Nabonidus (555-538 B.C.). The cases by the next pillar contain small *Sumerian sculptures (3000-2800 B.C.), small objects from Sendjirli, and Hittite bronzes. By the window, between the pillars, *Archaic alabaster statues and a god's throne (terracotta; 3000-2000 B.C.). — On the next wall, early-Armenian antiquities: Memorial stone of King Rusas I. (ca. 720 B.C.), inscriptions, bronzes (statuette of a court official). Also, King Barrekub and his scribe (ca. 730 B.C.; Aramaic relief from Sendjirli). — In the back niche: on the walls, further reliefs from Sendjirli (Lion hunt, court officials); also a tombstone of a queen; in the desk-case are Babylonian, Assyrian, and Persian seals, mostly in cylindrical form. — The desk in the middle of the room contains specimens of every kind of cuneiform writing from 3000 B.C. to the Arsacide period, including *Terracotta tablets found at Tell-el-Amarna (comp. p. 87), being letters addressed to the Pharaohs Amenophis III. and IV. (ca. 1400 B.C.), an early-Assyrian legal code (ca. 1100 B.C.), lexicons, and Hittite cuneiform writing from Boghazkeni. The adjoining desk-case contains objects from the German excavations at Babylon, Farah, and Warkah.

Room 3. *Hittite Sculptures*, discovered in 1888-91 at Sendjirli (see above) and its environs, some dating from between 2000 and 1000 B.C.: colossal lions, bronze bath, double sphinx as base of a column, terracotta coffin, wine-casks, wall-coverings with *Reliefs (deities, kings, warriors, lute-players, animals). Base of a colossal statue of King Panammu (N. Syria, ca. 720 B.C.), statue of the god Hadad, both with early-Aramaic inscriptions.

5. Southern Friedrich-Strasse. Gendarmen-Markt. Leipziger Strasse.

Friedrich-Strasse (Pl. R, 24-22, G, 22) is the longest street in the inner town; it measures 2 M. from the former Oranienburg Gate to the Halle Gate, which lies $1\frac{1}{4}$ M. to the S. of the Linden. The central portion, from the Weidendamm Bridge to Leipziger Strasse, is flanked with handsome and substantial business-houses, hotels, and restaurants, and, like Jäger-Strasse (Pl. R, 22), is thronged with life until late at night. For the section to the N. of the Linden, see p. 144.

No. 165, at the corner of Behren-Str., and opposite the S. entrance to the Kaiser-Galerie (p. 52), is the restaurant of the *Pschorr Brewery* (p. 8), in a building by Kayser & Von Groszheim.

BEHREN-STRASSE (Pl. R, 19, 22), the first cross-street (running E. and W.), contains many handsome modern buildings, several of which were erected by banking companies. To the E. of Friedrich-Strasse, on the S. side, are Nos. 35-39, the *Dresdner Bank* (p. 56); Nos. 32-33, the *Berliner Handels-Gesellschaft*, built by Messel; Nos. 42-45, the *Disconto-Gesellschaft* (comp. p. 52); Nos. 46-48, the *Commerz- und Privat-Bank*, comprising the buildings formerly occupied by the wine-restaurant, Hans Trarbach, constructed in a modern Romanesque style, and the Café Kerkau, by K. Berndt. — At Nos. 53 & 54, to the W. of Friedrich-Strasse, is the *Metropol-Palast*, by Berndt, with a large ball-room ('Palais de Danse'); at Nos. 55-57 is the *Metropol-Theater* (p. 25), built by Fellner & Helmer (passage to the Linden, see p. 52); Nos. 9-13, the *Deutsche Bank* (p. 31), a huge edifice connected with buildings forming part of the establishment by passages over Kanonier-Str. and Mauer-Str.; in the latter street is the head-office (by H. Jessen); No. 66, built in 1793, is now an office of the *Reichswehr-Ministerium* (Ministry of National Defence, see p. 174). Nos. 68-69, the *Nationalbank für Deutschland* (p. 31), by Messel.

Continuing to follow Friedrich-Str. we pass (on the left), at the corner of Französische Str., No. 79, the Renaissance palace of the *Countess von Faber-Castell*, built by Grisebach, and (No. 78) the office of the *Germania Life Insurance Co.*, designed by Kayser & Von Groszheim. On the opposite (right) side of the street is No. 172, the restaurant of the *Munich Spaten Brewery* (p. 8), built by G. von Seidl. At Nos. 176-178 (corner of Jäger-Strasse) is the Kaiser Hotel (p. 4). Farther on we cross Mohren-Strasse (access to the Underground Railway, p. 12) and Leipziger Strasse (p. 127).

To the W. of Friedrich-Str., at Tauben-Str. 48-49, is the *Urania* (Pl. R, 22), a popular scientific institution, founded in 1889, with

a lecture-theatre (adm., see p. 38). Observatory, see p. 141.—Mauer-Str. 53 is the *Kleist-Haus*, on the site of H. von Kleist's last Berlin residence (1809-11; comp. p. 199), with a tablet and relief of Penthesilea by G. Kolbe (1913).

To the E. of Friedrich-Str., situated between Französische Str. and Mohren-Str., is the ***Gendarmen-Markt** (Pl. R, 22), with the Schauspielhaus, the French Church, and the New Church, the outlines of which form a very effective architectural group.

UNDERGROUND RAILWAY. *Leipziger Strasse Station* (p. 12) is at the S.W. corner of the square; *Französische Strasse Station* (p. 13) is 3 min. to the W.—TRAMWAYS (see pp. 13-21) from the N.W. corner of the square (Nos. 9 and 116 run along Markgrafen-Strasse) to Alexander-Platz (Nos. 60, 70, 73, 81), Görlitz Station (9, 16, 116), Hackescher Markt and Museum Island (40, 55), Hallesches Tor (9, 55, 70, 73, 155), Kreuzberg (70, 73), Neukölln (9, 55, 155), Rathaus and Schloss-Platz (60, 70, 73, 81), Stettin Station (9, 116).—OMNIBUSES, see p. 21.

The ***Schauspielhaus** (Pl. R, 22; comp. p. 25), the former *Royal Playhouse*, was erected by *Schinkel* in 1818-21, to replace the original building which was burned down in 1817. The skilful application of Greek forms to a modern edifice of several stories and its vigorous articulation render it one of Schinkel's finest works; some defects (such as the entrance) are due to the cramping nature of his instructions and to the necessity of using the old walls. Between 1890 and 1893 the building was entirely restored, and the exterior, originally of plaster, was faced with freestone. The E. or principal façade is embellished with a portico with six Ionian columns, approached by a flight of steps, which are flanked by two groups in bronze by *F. Tieck*, representing genii riding on a panther and a lion. The tympanum of the portico contains a group of the Children of Niobe in sandstone, by the same sculptor. The principal part of the building is crowned with an Apollo in a chariot drawn by two griffins, a group in bronze by *Rauch* and *Tieck*, in the tympanum beneath which are Melpomene and Polyhymnia. On the W. summit of the building, corresponding to the Apollo, is a Pegasus in copper. The large N. tympanum contains the *Triumphal Procession of Bacchus with Ariadne; in the S. tympanum, Orpheus bringing back Eurydice, both by *F. Tieck*. The interior was entirely remodelled in 1904-5, except the fine foyer, which serves also as a concert-room. The decorations of the auditorium are by *Lessing*, the ceiling-paintings by *Koberstein*.

In front of the steps of the theatre a marble monument of ***Schiller** (1759-1805), 19 ft. in height, by *R. Begas*, was unveiled in 1871. The pedestal is adorned with allegorical figures of lyric and dramatic poetry, history, and philosophy.

To the N. of the theatre is the **French Church**, or French Cathedral (Eglise Réformée; comp. p. 43), in which a French sermon is still preached every second Sunday. Built between 1701 and

1705, it was restored in 1905, but still retains its insignificant appearance. The **New Church**, to the S., dating from the same period (1701-8), and restored in 1881-82, is interesting on account of its pentagonal form. The handsome detached towers covered with domes (230 ft. in height) on these two churches were added in 1780-85 by *Gontard* after the style of the churches of St. Mary in the Piazza del Popolo in Rome, and still hold their place as one of the most effective architectural designs in the city. The *History of Berlin Society* is situated in the tower of the New Church (library open Sat. 4-7).

Opposite the Schauspielhaus (to the E.), at Markgrafen-Str. 38, is the building (1901) of the *Königliche Seehandlung* (Preussische Staatsbank; p. 31), founded in 1772, now a banking business. The building of the *Office of the State Lottery* at the other corner of Jäger-Str. (Markgrafen-Str. 39), was erected in 1781 (probably by Gontard) by order of Frederick the Great.—At the N.W. corner, Charlotten-Str. 49, is the old wine-house of *Lutter* (p. 7), with memorial tablets to the actor L. Devrient (1784-1832) and the poet E. T. A. Hoffmann (1776-1822), who used to resort hither.

***Leipziger Strasse** (Pl. R, 25, 22, 19), about 1 M. long, runs parallel to the Linden, crossing Friedrich-Str., from Spittel-Markt (p. 159) to Leipziger Platz. It is now the chief artery of traffic in Berlin and is distinguished by the number of its handsome buildings, some of which show that the Renaissance style is being succeeded by more modern forms.

Beyond the *Leipziger Kolonnaden*, built in 1776 by Gontard, we reach DÖNHÖFF-PLATZ (Pl. R, 25, 22). In the ornamental grounds are the bronze statues of two statesmen: on the N. side *Baron vom Stein* (1757-1831), by Schievelbein and Hagen (1875); on the S. side *Prince Hardenberg* (1750-1822), by M. Götze (1907). Hardenberg resided at Leipziger Str. 75-76, which became important in 1849-98 as the Prussian chamber of deputies.

UNDERGROUND RAILWAY. *Spittel-Markt Station* (p. 12) 4 min. to the E., *Hausvogtei-Platz Station* 4 min. to the N.—TRAMWAYS (pp. 13-21). From Dönhoff-Platz (N.W. corner) to Alexander-Platz (62, 64, 69, 72, 74, 162, 164, 169), Anhalt Station (62, 162), Brandenburg Gate (13), Friedrich-Str. Station (18), Gesundbrunnen (8, 17, 42, 99), Görlitz Station (18, 91), Hackescher Markt (8, 17, 33, 42, 99), Hallesches Tor (42, 64, 99, 164), Kreuzberg (99), Lehrte Station and Moabit (13, 18), Museum Island (42), Opera House (18, 42), Potsdam Station (8, 13, 17, 33, 69, 72, 74, 76, 87, 91, 169, 176, 187), Rathaus (8, 17, 33, 62, 64, 69, 72, 74, 99, 162, 164, 169), Silesian Station (13, 76, 176).—OMNIBUSES, p. 21.

We now cross Jerusalem Str. which connects Hausvogtei-Platz (right; p. 160) with the Jerusalem Church (left; p. 168). Leipziger Str. 46-50a forms the *Warenhaus Tietz*, erected in 1900 after designs by Sehring and Lachmann, and extended in 1912 by Cremer and Wollenstein as far as Dönhoff-Platz (comp. p. 152).—No. 43,

at the corner of Markgrafen-Str., is the house of *Michels & Co.*, silk mercers, a brick building by Grisebach, with ornamentation on a gold ground. No. 36, at the corner of Charlotten-Str., *Kersten & Tuteur*, costumiers, was built by H. Muthesius (1913). Charlotten-Str. leads (right) to Gendarmen-Markt (p. 126).

UNDERGROUND RAILWAY. *Leipziger Strasse Station* (p. 12), at the corner of Friedrich-Strasse, 2 min. to the W.—**TRAMWAYS** (pp. 13-21) from the corner of Leipziger Str. and Charlotten-Str.: Nos. 8, 13, 17, 33, 55, 69, 70, 72, 73, 74, 76, 87, 91, 169, 176.—**OMNIBUSES**, see p. 21.

A little farther to the W. is the intersection of Leipziger Str. with Friedrich-Str. The traffic at this point is very great. On the right is the baroque building of the *New York Equitable Life Assurance Co.*, by Schäfer (1886).—Farther on (No. 25, on the right) is the *Kempinski* wine-restaurant (p. 7).

To the left, at the corner of Mauer-Str., is the **Reichs-Postamt**, or Office of the Postmaster General (Pl. R, 22), erected in 1871-73 and enlarged in 1893-98. In the corner-wing, above which rises a group of giants holding the terrestrial globe, is the—

***Postal Museum** (*Reichs-Postmuseum*), containing a collection of objects illustrating the development of postal and other means of communication. Adm., see p. 35.

GROUND FLOOR. In the court is a marble statue of *H. von Stephan*, the postmaster-general (d. 1897), by Uphues, and models of airships and aeroplanes; below, pictorial diagrams showing the experimental flights made by Otto Lilienthal (comp. p. 195). In the rooms round the inner court are models of German post offices. We turn to the left into the *Historical Department*. Room 4: Uniforms worn by drivers of the mail-coach; railway material of the earliest times; model of the locomotive 'Feuer-Ross' (fire-horse) of the Fürth-Nuremberg railway, the first opened (1835) in Germany (comp. the illustrations in the revolving case 50; here is also a small illustration of the first locomotive constructed in 1815-16 in Berlin, incidentally, the first on the Continent); postman of the Spreewald. The entrance-wall of Room 6 is devoted to the ancients. Room 7: German and Scandinavian nations, including Germanic bronze chariots, reconstruction of a Scandinavian chariot copied from fragments found in the Dejberg moor (Jutland), viking's ship, plank roads, etc. Model of the Santa Maria, the vessel in which Columbus made his voyage of 1492. On the walls are miniatures illustrating the methods of writing and forwarding messages and letters during the Middle Ages; by the window, writing materials, wax tablets, and 15th cent. letters. On the window-wall of Room 6 are letters, guide-books, autograph postal decrees of Frederick William I. and Frederick the Great (revolving case 27); models of travelling carriages.—The remaining rooms illustrate the *German Postal System of the 19th Century*. Models of vehicles; railway postal service; military post (postman's bag during the Thirty Years' War; souvenirs of the Great War). Room 15: Selections from the collection of *Postage Stamps*, one of the largest in the world; the rarest specimens (Mauritius 1847, Hawaii 1851-2) are in the frame on the left wall.

FIRST FLOOR. Adjoining the staircase are memorials of Stephan (see above). To the left is the interesting series of exhibits illustrating *Foreign Postal Systems*: apparatus for collecting the mail-bags in transit by railway trains, models and figures from Russia and E. Asia. Beyond the central room is the *Telegraphic Collection*, beginning with optical telegraphs in Room 38.

SECOND FLOOR. To the left of the staircase: *Submarine Telegraphy* (cable-laying) and the construction of telegraph and telephone lines (destruction of the poles by animals; effect of lightning on the apparatus, etc.). In the *Record Office* copies and originals of old maps and atlases are at present on view.— We now return to the staircase, to the right of which is the *Telephonic Collection* (including various devices for changing or reversing the current). In the end room is a wireless telegraphic apparatus used on an aerial mail; telephonic improvements, pneumatic postal appliances, etc., are shown working here at 12 and 2.

The *Bethlehems-Kirche*, to the left in Mauer-Str., was built in 1735-37 by order of Frederick William I. for exiled Bohemian Lutherans. To the right, the *Dreifaltigkeits-Kirche* (Church of the Trinity, p. 131) comes into view.

At the corner of Wilhelm-Str. (p. 130), on the left, is the former *War Office*, now occupied by various government departments. Opposite, No. 124, is the *New York Life Insurance Co.*, built in 1885-6 by Kayser and Von Groszheim.

At Nos. 126-130 and 132-137, on the right side of the street, is ***Wertheim's Emporium**, erected by *Messel* in 1897-1904 and enlarged in 1911-12 from *Schweitzer's* designs, the first example on a large scale of a modern German warehouse (comp. p. 47). The façade of the building, which covers from the corner of Leipziger Platz to Voss-Str. (p. 131) about 22,350 sq. yds., is 879 ft. long and consists of granite pillars ornamented with metalwork, from which projects a limestone colonnade on Leipziger Platz, with the bear-fountain by Gaul. In the interior, the glass-covered central court contains a statue of Industry by Manzel. The tapestry room and the departments of applied art are interesting. On the first floor are the tea and refreshment rooms and in the entresol railway, theatre, and concert tickets may be purchased (see pp. 3, 24).

On the left, Nos. 3-4, is the former **Herrenhaus** (Upper Chamber of the Prussian Diet; Pl. R, 19), a handsome edifice in the Italian Renaissance style by F. Schulze (1904). The Prussian State Council (*Staatsrat*) and the Prussian Ministry of National Welfare (*Volkswohlfahrt*) are now established here. The pediment of the central building, which recedes behind a forecourt, contains a representation of Borussia, i.e. Prussia, with the various ministries; on the cornice are figures of the working and military classes, by O. Lessing. On the S. (left) is a passage to the Prussian Diet (*Landtag*; p. 131).

On the left, Nos. 1-2, is the Prussian *Ministry of Trade and Industry*; on the ground-floor are the retail premises of the State Porcelain Manufactory (p. 180), with interesting exhibits.

Adjoined on the W. by the site of the old Potsdam Gate is the octagonal **Leipziger Platz** (Pl. R, 19), which is adorned with gardens and the statues of *Count Brandenburg* (to the right; d. 1850), the general and statesman, by Hagen, and *Field-Marshal Count Wrangel* (to the left; d. 1877), by Keil. At Leipziger Platz 6-10

is the Prussian *Ministry of Agriculture, Domains, and Forests*; No. 14 the offices of the *Electric Tramways* (p. 13); No. 15 the *Mosse Building* (comp. p. 168), by Ebe and Benda, with a sandstone frieze by Max Klein, and in the court in Voss-Str. (p. 131) a fountain-group by W. Schott; No. 16 is the house of the *German Automobile Club*, designed by Ihne.

UNDERGROUND RAILWAY (entrances on both sides of the street), TRAMWAYS, and OMNIBUSES, see Potsdam Station (p. 1).

6. Wilhelm-Strasse. Ethnographical Museum.

Wilhelm-Strasse (Pl. R, 19, 22, G, 22), the 'Whitehall' of Berlin, about $1\frac{1}{4}$ M. long, runs S. from the Linden (p. 52), passes Wilhelm-Platz, and terminates at Belle-Alliance-Platz (p. 170). The N. half of this street is considered the most aristocratic quarter of the city. No. 70, on the right, close to the Linden, is the **British Embassy**. No. 68, on the left, at the corner of Behren-Str., forms part of the Kultus-Ministerium (p. 52). No. 67 is the *Deutsche Gesellschaft Club*, built by Ebe & Benda in 1873, enlarged in 1911, with a mosaic frieze from designs by Anton von Werner. On the right, there still remain some 18th cent. mansions once occupied by the nobility, with gardens stretching as far W. as Budapester Strasse. The first of these, No. 72, is the former *Palace of Prince August William of Prussia*, built by Gerlach in 1735, the façade dating from 1852. No. 73 is the *Reichs-Präsidium*, the residence of the President of the German Republic, formerly the Ministry of the Royal Household, built by Konrad Wiesend in 1734-37 for Count Schwerin. No. 65, on the left, is the Prussian *Ministry of Justice*; No. 62, the old Colonial Office, is now the *Ministry of Reconstruction*. Opposite, on the right, Nos. 74-76, is the *Foreign Office*, erected in 1735, its present aspect dating from 1804; No. 76 was owned by Barberina, the dancer, in 1751-56, and occupied in 1862-75 by Bismarck; No. 77 is the *Chancellery* and the *Residence of the Chancellor*, originally built in 1736-39, rebuilt in 1875-76, and occupied by Prince Bismarck till March, 1890. (The Congress of European Powers for the settlement of the Eastern Question in 1878 took place in the large hall in front.)

Wilhelm-Platz (Pl. R, 19, 22; Underground Railway Station 'Kaiserhof', p. 12), on the left, is adorned with the statues of six generals of Frederick the Great: *Schwerin*, who fell, grasping the colours, at Prague in 1757, by Kiss; *Prince Leopold of Anhalt-Dessau* (d. 1747), the victor at Kesselsdorf, by G. Schadow, one of the first statues with an historically accurate dress; *Winterfeldt*, Frederick's favourite, who fell at Moys in 1757, by Kiss; *Keith*, who fell at Hochkirch in 1758, by Tassaert; * *Zieten* (d. 1786; comp.

p. 213), the cavalry-general, one of the most successful and popular works of Schadow; *Seydlitz* (d. 1773), the hero of Rossbach, by Tassaert. The old marble statues were replaced in 1862 by bronze ones copied from the original figures, except those of Schwerin and Winterfeldt, who had been represented in Roman costume, and are now in the Emperor Frederick Museum (p. 123).

On the N. side of Wilhelm-Platz, Nos. 8-9, is the former *Ordens-Palais*, built in 1737 for the Grand Master of the Knights of St. John, remodelled by Schinkel in 1827-28, and now in the ownership of Prince Frederick Leopold of Prussia (p. 208). On the S. side, No. 1, is the *Reichs-Finanz-Ministerium*.—No. 7, on the E. side, is occupied by the **American Embassy**; the house belongs to the neighbouring *Kur- & Neumärkische Haupt-Ritterschafts-Direktion*, opposite which is the *Kaiserhof* (p. 4). Behind the latter is the little **Church of the Trinity** (*Dreifaltigkeits-Kirche*), erected in 1737-39 and skilfully enlarged in 1885-86; in front of the portal is a bust, by Schaper (1904), of *Schleiermacher* (p. 171), the eminent preacher and theologian, who was pastor here from 1809 till his death in 1834.

VOSS-STRASSE (Pl. R, 19) diverges from Wilhelm-Platz to the W. At the right corner, No. 1, stands the Prussian *Pfandbrief-Bank* ('mortgage bank'), a noble structure in the Italian style by R. Lucae, originally erected for Borsig, the engineer (p. 165). The statues on the exterior, by R. Begas, Encke, Hundrieser, and Lessing, represent Beuth, Borsig, and Schinkel (on Wilhelm-Str. side), Archimedes, Leonardo da Vinci, James Watt, and Stephenson (on Voss-Str. side). At the left corner, Wilhelm-Str. 79-80, are the Prussian *Office of Public Works* and the *Ministry of Transport*. To the right, Voss-Str. 4-5, is the *Ministry of Justice*, to the left, No. 22, the court of the Mosse Building (p. 130).

Numerous antique dealers' establishments are to be found in that part of Wilhelm-Str. between Leipziger Str. and Prinz-Albrecht-Str. (see below). The *Architekten-Haus* (Society of Architects; Pl. R, G, 22), Nos. 92-93, built in 1875-76 by Ende & Böckmann, is now state property. In the central hall are frescoes illustrating the history of architecture by Prell. On the right, No. 102, beyond Prinz-Albrecht-Str., is the *Palace of Prince Frederick Henry of Prussia*, erected in 1737-39, and remodelled by Schinkel in 1830-33. It is separated from the street by an arcade.

PRINZ-ALBRECHT-STRASSE (Pl. G, 22, 19) branches off here to the W. into Königgrätzer Str. (p. 173). On the N. side is the—

Prussian Landtags-Gebäude (*Chamber of Deputies*; Pl. G, R, 19), erected in 1893-98 in the Italian Renaissance style by F. Schulze, with allegorical statues on the sandstone façade by O. Lessing. In the entrance-hall are four bronze figures by Starck. The large session hall, the walls of which are adorned with views

of twelve towns by M. Koch, K. Lessing, Günther-Naumburg and Schirm, contains seats for 402 deputies. Visitors are admitted to the gallery during debates by introduction of a member only, at other times by permission of the clerk (E. side, on the 3rd floor). — Opposite, Prinz-Albrecht-Str. 7-8, is the —

Industrial Art School (Pl. G, 19; director, Prof. Bruno Paul). The *Library* (director, Dr. Jessen) is entered by the door on the right. Adm., p. 34. On the ground-floor is the unique *Library of Costumes* (30,000 plates and nearly 12,000 vols.), collected by Baron von Lipperheide and presented to the nation in 1898. — On the 1st floor are the reading-room and the graphic collections (nearly 135,000 plates), including a splendid collection of ornamental engravings. Catalogues out of print. — Near by, is the former —

Museum of Industrial Art (Pl. G, 19), the contents of which were transferred to the Schloss (p. 68) in 1920-21. The building was erected in 1877-81 in the Renaissance style by Gropius & Schmieden, with effective façades in hewn stone and terracotta. The mosaics below the cornice, executed in Venice from designs by Ewald and Gesellschaft, represent the epochs in the history of civilisation typified by single figures. At the sides of the steps ascending to the door are sandstone statues of Peter Vischer and Holbein, by Sussmann-Hellborn.

The first floor contains the **Prehistoric Collections of Europe** (adm., see p. 35); illustrated catalogue, 1922. The collections, excellently arranged according to the different regions, display the development of material civilization, especially in Central Europe, from the earliest Stone Age to the dawn of history. — Room 1. Case 6 contains the two pleistocene human skeletons of the early Stone Age (*homo Mousteriensis* and *homo Aurignaciensis*), discovered in 1908 and 1909 by the Swiss O. Hauser in S. France and reconstructed by H. Klaatsch. — In Rooms 4-6 are the **Schliemann Collections*, presented by the distinguished discoverer (1822-1890). Most of the objects were excavated in 1871-82 on the site of ancient Troy, and included the famous series of gold articles, the so-called 'Treasure of Priam' (case 9 in Room 4). — Room 11. By the window, Reconstruction of the 'Römerschanze' (comp. p. 196). — Room 12. Corner-case 4: Bronze cuirass and three helmets of the early Iron Age (ca. 1000-500 B.C.) from Carniola. — Room 19 contains gold objects, including a rich treasure (8th cent. B.C.), found in 1913 near Eberswalde (p. 210).

The ground-floor (right) is destined for the collection of applied art from Eastern Asia (comp. p. 136); to the left are the study-rooms of the school (see above) in which should be noted the entire **Panelling of two early-German rooms of the 16th century*, i.e. from the château of Haldenstein, near Coire, with marquetry and an old stove (1548), and from the château of Höllich, near Würzburg, with armorial bearings on the ceiling (ca. 1570). The court is reserved for varying exhibitions. — On the 2nd floor is the **Collection of Textile Fabrics*, the most complete in existence,

especially as regards the extremely rare mediæval specimens (shown on application).

At the corner of Prinz-Albrecht-Strasse (p. 131) and Königsgrätzer Strasse (p. 173) is the Ethnographical Museum.

TRAMWAYS (pp. 13-21): Nos. 1, 4, 14, 15, 21, 25, 62, 70, 73, 94, 95, 98, 162, P. UNDERGROUND RAILWAY: Potsdamer Platz Station, 3 min. N.W.; see also Potsdam Station, p. 1.

The ***Ethnographical Museum** (*Museum für Völkerkunde*; Pl. G, 19) was constructed in 1880-86 in the manner of the Italian Renaissance. The collections rival in extent and scientific value those in the British Museum.—Adm., see p. 34; the official guide is out of print. Some of the rooms are generally closed.

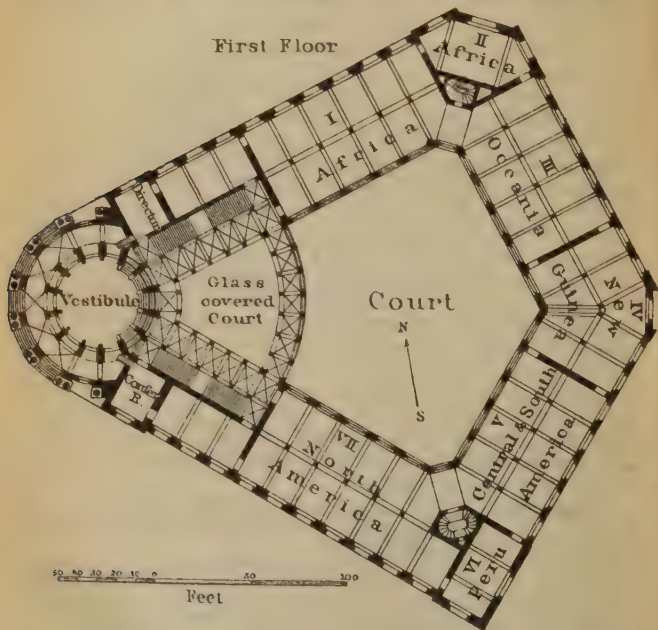
Court.—The vestibule and the adjoining glass-covered court, which is surrounded by galleries, contain the larger objects, notably numerous sculptures in stone from Mexico and Central America. In the vestibule is a colossal Buddha from Japan. In the middle of the court, a large outriggered boat from the Bismarck Archipelago; opposite the entrance is a plaster cast, 33 ft. in height, of the E. door of the great tope of Sanchi in Central India, dating from the 3rd cent. B.C., and adorned with reliefs from Indian mythology and history; to the left and right are two Indian totem poles from Canada; on the right are the chariot of a god from Orissa in S. India and a cast of a monolithic gateway from Tiahuanaco in Bolivia, on the left a chieftain's throne from the Cameroons; in the side-corridors are large hollowed-out canoes and casts of altar-slabs and hieroglyphic slabs from temples at Palenque in Mexico.

The **Ground Floor** will accommodate a department illustrating the ethnological development of civilization and a collection of ***Antiquities** from *Turfan* (Chinese Turkestan; 7-9th cent.; notably wall-paintings from the ruins of a cave-temple), discovered by Grünwedel and Le Coq in 1901-7.

First Floor.—The Ambulatory contains antiquities from *Southern Peru* and *Argentina* and carvings from the *Cameroons*.—Proceeding to the left, we enter—

Room I. Africa. Close to the door is a collection of ***Bronze Objects from Benin**, being some of those obtained by the British in the West African expedition of 1897. They represent in a somewhat gorgeous style heads of negroes, reliefs of negroes in armour, chiefs with their retinues, European warriors (16th or 17th century, to judge from their clothing and weapons), animals of various kinds, etc. These objects should be compared with the ivory carvings (to the left; also from Benin) and with the remarkable terracotta heads from Ife (S. Nigeria), which are earlier in date and truer to life (farther on, to the right). On both sides of the entrance to Room III are blocks of rock, marked by bushmen with animal scenes.—Room II, with further collections from Africa, is closed.

Room III. *Oceania*. This collection is the most complete in existence, and contains objects from the time of Cook's (1728-79) voyages onwards. To the left of the entrance: *New Zealand*; on the wall are old carvings. — To the right: *Polynesia* (Tahiti, Hawaii, Samoa, etc.). On these islands metal implements, bows and arrows, woven cloth, and pottery were unknown, their place being taken by clubs, plaited mats and stuffs made from the fibres of the paper mulberry-tree, and wooden utensils and calabashes made from



bottle-gourds. One should not overlook the Hawaiian feather-coats (case 58). *Micronesia* (Caroline and Marshall Islands, etc.). The weapons studded with sharks' teeth and the native armour of cocoanut fibre should be noticed (cases 54 f and 316). — To the left: *Australia* and *Melanesia* (the chain of islands stretching from New Guinea to New Caledonia). Note (case 79) the carved boards and (case 81) masks, and (case 327, also in cases 314 and 321 in Room IV) costumes of the Duk-Duk secret society of the *Bismarck Archipelago*, made of tufts of leaves. Cabinets 71 and 70 contain carved clubs shaped

like the old flint-muskets in use at the time of the discovery of the islands, glazed vessels (the only ones found in the Pacific), and objects used at cannibal feasts, from the *Fiji Islands*. To the left of the exit is the smoked body of an Australian aboriginal.—Room IV contains collections from the former German New Guinea.

Room V. *Central and South America*. In the centre, the exhibits are arranged geographically, on the sides, according to their various uses (worship of the dead, technical skill, etc.).—For the time being, this room also contains antiquities and relics of the extinct civilised nations of America, from *Mexico*, *Yucatan*, and *Peru*, the last being especially valuable (terracotta vases and woven materials).

Room VI. Large collection of **Peruvian Antiquities* from the burial-ground of Ancon, to the N. of Lima; swathed mummies, textiles with animal paintings, clay idols.

Room VII. *North America*. To the right are collections from the fortress-like dwellings of the *Pueblo Indians* in New Mexico and Arizona (comp. the models). Also some more antiquities from *Central and South America*. Then, objects from *North-West America*, for the most part collected in 1881-83 by Captain Jacobsen, including numerous dancing-masks and carved figures of the *Kwakiutl* tribe.

To the **Second Floor** we may ascend to the right or left of the glass-covered court. On the right staircase are Chinese state-halberds. On the wall of the left staircase and in the adjoining gallery are imitations of Brahmanic sculptures from a temple in the ruins of Angkor in Cambodia, which was once the centre of the Indian culture in Indo-China.

Room I. *Hindustan*: models of buildings and native types; technical groups; stone sculptures. To the left, theatrical costumes, wood and ivory carvings.—Room II. *Himalaya and Brahmaputra Districts*.

Room III. *Indo-China*: in front and to the right, *Burma*, to the right the *Nicobar and Andaman Islands*, at the back to the left, *Malay Peninsula*, and to the left, *Siam and French Indo-China*. Court wall: tiles with reliefs of mythological scenes, from Pagân, the capital of the early Burmese kings, destroyed in the 13th century, and objects relating to the cult of Buddhism as practised in S. Asia. On the left by the windows, figures for shadow-pantomimes from Siam.

Room IV. *Indonesia, or Malay Archipelago*, originally affected by the civilization of Hindustan. To the left, *Sumatra and Borneo*; behind, *Java*, which was the chief centre of the Indian influence until 1500, when Islam was introduced. To the right are the *E. Malay Islands*.—To the left, costume-figures of head-hunters of Borneo (Cabinet 69a); Javanese shadow-plays (scenes from the ancient heroic myths); old Javanese carvings. To the right, puppet-

plays, tutelary deities of villages; ancestral figures, and matakau-figures or magic amulets against thieves (Cabinet 88).

Room V. *Indonesia* (continued). Most of the exhibits here have been collected from *Timor*, the *Moluccas*, *Celebes*, the *Sulu Islands*, and the *Philippine Islands*.—At the farther end of the room begins the E. ASIATIC SECTION. Lamaism as practised in *Tibet*, the chief seat of this northern form of Buddhism, and *China*: shrine and altar of the goddess of small-pox and model of the temple of a town-god; masks for the representation of religious dramas (Cab. 133).

Room VI. *Japan* and *China*. Japanese *Sculptures and paintings from early Buddhistic times, collected in 1905-8 by Adolf Fischer, particularly large wooden figures of gods and saints (8th cent. A.D.). Giant drum for religious dances. *Stone reliefs from sepulchral chambers in Shantung, partly belonging to the 3rd cent. A.D. (comp. the rubbings).

Room VII. *China* (in the first part of the room). Numerous model figures. Fine collection of objects illustrating the Chinese religion (Lamaism and Foism, practised in the S. and centre of the country, but more especially Taoism, the religion of the people); figures of gods and genii, paintings from temples, altar utensils, reliquaries, prayer-wheels or cylinders crammed with prayers written on paper slips. Also vestments, vessels in terracotta and porcelain, carvings in precious stones.—*Japan* (second half of the room). Buddhism and Shintoism (the original religion of the Japanese people). Interesting paintings; those in Case 181 (by the window) relate to foreign countries. Cabinet 173: Important prehistoric collection.—Room VIII, with further collections from Japan and Korea, is closed.—On the staircase are Japanese dolls and paintings on folding-screens; sumptuous Chinese dresses.

Several rooms on the THIRD FLOOR (not yet open) contain objects from Africa, China (burial customs), North America (negro races), and Græco-Buddhist sculptures from India.

7. Königs-Platz. Sieges-Allée.

TRAMWAYS to the Brandenburg Gate and Reichstags-Gebäude, see p. 51.

THE PLATZ VOR DEM BRANDENBURGER TOR (Pl. R, 20, 19; p. 51) was remodelled in 1903 after *Thne's* designs. It is bounded by semi-circular balustrades in white marble. In front of these, at each end, is a fountain. In the centre, on the right and left of Charlottenburg Chaussée, are marble statues: on the right, that of *Emperor Frederick III.* (1831-88), with busts of Helmholtz, the physicist, and General Blumenthal, by Brütt; on the left, that of *Empress Victoria* (1840-1901), daughter of Queen Victoria, with the busts of Zeller, the philosopher, and W. von Hofmann, the chemist, by Gerth.—Tiergarten, see p. 177.

Friedens-Allée, bearing to the right, leads from the Brandenburg Gate to *KÖNIGS-PLATZ (Pl. R, 20), which with its surroundings forms one of the most imposing parts of the city. Originally laid out as a drill-ground by Frederick William I., it received its present name in 1864.

The **Column of Victory** (*Sieges-Säule*; Pl. R, 20), 200 ft. in height, designed by *Strack*, and erected in 1869-73, rises in the centre of the Platz on a circular terrace approached by eight steps of granite. This massive column, built of dark red granite, sandstone, and bronze, is perhaps the most imposing of its kind in existence. The square pedestal, 22 ft. in height, is adorned with bronze reliefs of scenes from the three campaigns of 1864, 1866, and 1870. The base of the column is surrounded by an open colonnade, and embellished with Venetian mosaics designed by *Anton von Werner*, illustrating the war of 1870 and the restoration of the German Empire. Above, in the flutings of the column, are placed three rows of captured cannon. The capital, formed of eagles, is crowned with a gilded figure of Victory (by *Drake*), holding a laurel-wreath in the right hand and an ensign with the iron cross in the left. The proportions of the monument are so calculated that this figure, 27 ft. in height, bulks as the principal feature. The platform of the capital, 151 ft. high, is mounted by 247 steps (adm., see p. 34).

The *Panoramic view includes: to the N., beyond the Alsen Bridge and the Humboldt Dock, the Museum of Traffic; to the left of this, the Lehrte Station, and, beyond the Ministry of the Interior, the dome of the Exhibition Building and the Criminal Court in Moabit; to the right of the Museum of Traffic, the Emperor William Academy, the Gnaden-Kirche, and, beyond the Allgemeine-Elektrizitäts-Gesellschaft building and the Lessing Theatre, the Charité; to the E., left of the Reichstag dome, the spire of the Cathedral, churches of St. Mary and St. George, and the main dome of the Emperor Frederick Museum; farther to the left, the dome of the New Synagogue; to the right of the Reichstag dome, the Stadt-Haus tower, the Schloss dome, the lantern of St. Hedwig's Church, the tower of St. Peter's, and, further to the right, the towers of Gendarmen-Markt and the Brandenburg Gate; to the S. and W. stretches the Tiergarten; beyond, to the S.E., the Anhalt Station, over the right end of which appears the Kreuzberg Monument; to the S., the Avenue of Victory and, to the right of that, Schöneberg as far as the Rathaus tower; in the W., the Emp. William Memorial Church and, beyond the old Kroll's Opera House, the Charlottenburg Rathaus.

Opposite the W. façade of the Reichstags-Gebäude, on the E. side of the square, rises the monument to **Prince Bismarck** (Pl. R, 20), by *Reinhold Begas*, erected in 1901. The principal figure is impressive, but the allegorical details are somewhat unintelligible, and the reliefs sketchy and uninteresting. The monument proper rises from a sandstone platform, bounded at each end by a spacious fountain-basin with decorative groups. The base and pedestal of the monument are of red granite. The figure of Bismarck is 20 ft. in height; his right hand is spread upon the charter of the foun-

dition of the empire. The chancellor is represented in the uniform usually worn by him in the old Reichstag (he never entered the new building). Four groups surround the base of the pedestal: in front, Atlas bearing the globe; behind, Siegfried forging the imperial sword; to the right, an armed woman treading a panther underfoot (Constitutional Power suppressing Revolt); to the left, a sphinx supporting a woman engrossed in a document (Statecraft).

Königs-Platz is bounded on the E. by the ***Reichstags-Gebäude** (Hall of the Diet; Pl. R, 20), built in 1884-94 from the designs of *Paul Wallot*. The building, in the florid Italian Renaissance style, which cost 23,300,000 marks (1,165,000*l.*), is 430 ft. in length, 290 ft. in breadth, 88 ft. in height to the main cornice, and 246 ft. to the imperial crown. The external material is Silesian sandstone. Rising above the square central structure is a huge glass dome, with gilded copper girders, bearing a lantern encircled with columns and terminating in an imperial crown. At the corners are four boldly designed towers, 151 ft. high.

The chief (W.) **FAÇADE**, turned towards Königs-Platz, with a portico borne by six columns, is the richest in plastic adornment. To the right and left of the door are reliefs, by *O. Lessing*, of the Rhine and the Vistula, leaning respectively against an oak-tree and a pine-tree, in the branches of which hang the arms of the German states; above the door is a figure of St. George (with the features of Bismarck), bearing the imperial banner, designed by *Siemering*; in the pediment is a relief by *Schaper*, representing Art and Industry protected by Germanic warriors; on the apex of the pediment is a colossal Germania on horseback, bearing shield and banner and escorted by two genii, by *R. Begas* (in copper).—Over the door of the S. façade is a lion guarding the regalia, by *Klein*; over the door of the N. front a figure of Truth, by *Brütt*.—On the E. side is a portico, under which runs the carriage-entrance.

The exterior of the corner-towers also deserves notice. Above the architrave supported by columns rising from the basement story are 16 figures typifying the different industries and occupations of the German people. Between these are the names of the German princes reigning in 1871.—The windows of the principal floor show the arms of the federal states and free cities.

The **INTERIOR** (adm., see p. 38), the decoration of which is still incomplete, is entered by Portal V, on the N. side. The Vestibule is adjoined on the right by a Waiting Room, whence we ascend to the principal floor. Here we enter the ***WANDEL-HALLE** (Promenade Hall), which rises through two stories and runs N. and S. to a length of 315 ft. At the sides, above, are galleries. The central portion consists of an octagon, surmounted by a dome and separated from the side-halls by galleries and rows of columns. In the centre

Ost

Süd

Nord

Sitzungs-
saal
für den
Reichsrat

Reichs-
rat

Reichs-
rat

Süd-
Vorhalle

Sprech-
zimmer

Räume

Reichs-kanz-
ler Reichs-
amt

Vorsaal für Re-
gierung & Reichsrat

Hof

Wandelhalle

Erfrischungs

Ost-Vorhalle

SITZUNGS-
SAAL

Halle
w.h.I

Schriftführer Präsi-
dent

Vorsaal für den
Reichstagsvorstand

Hofböge

Hof

Wandelhalle

Post

Lesesaal

Bücherei
&
Lesesaal

Direktor

Arbeitsraum

Kasse

Nord-Vorhalle

Sprech-
zimmer

Schreibsaal

Wartehalle
(für den Reichstag)

GEBÄUDE
geschoss

REICHSTAGS-
Haupt -

Maßstab 1:1000

0 5 10 20 30 Meter

is a marble monument to Emperor William I. by *Pfuhl* (1905). Above hangs a bronze chandelier (25 ft. in diameter) by *Riedinger* of Augsburg. The decorative figures above the four angle-recesses of the dome are by *O. Lessing*. The doors on the E. of the octagon lead into the Sitzungs-Saal (see below), while to the W. is the main entrance (from Königs-Platz), which is used on ceremonial occasions only. The decoration of this hall was to have been completed by ceiling-paintings and stained-glass windows.

To the W. of the N. end of the Wandel-Halle is the READING ROOM (Lese-Saal), with panelled walls and ceiling. About 400 newspapers are laid out here. The frieze of putti is by *M. Koch*; the wall-paintings, representing the Marienburg, the Wartburg, the Harbour of Hamburg, the Promontory of Arkona, the Frauen-Kirche at Dresden, Speyer Cathedral, and Tangermünde, are by *Ludwig, Dill, Kühl, Bracht, Preller the Younger, and Hertel*.—The adjacent WRITING ROOM (Schreib-Saal), in the N.W. tower, is also finished throughout in wood. In the corners are wooden statues of Vulcan, Neptune, Mercury, and Ceres. The wall-paintings (Strassburg, the Wendelstein, the Teufels-Schlucht, the Chiemsee, the Bastei, and Rothenburg) are by *Schönleber, Ludwig, Raupp, and Bracht*.

The central space under the great glass dome is occupied by the *SESSION HALL (Sitzungs-Saal), 95 ft. long, 69 ft. wide, and 34 ft. high. The walls are panelled in light oak and adorned with ornamental designs, coats-of-arms, and figures. Beneath the glass roof runs a circular vaulting, embellished with coats-of-arms. In the middle of the E. side is the seat of the president, beside which is the secretaries' desk. In front is the tribune, whence members address the house, flanked by the places for the ministers and members of the Imperial Council. Immediately in front of the tribune are the seats of the reporters, and beyond these, the table of the house. The seats for the 466 deputies are arranged amphitheatrically, facing the president, to whose 'right' and 'left' sit the political parties grouped under these names. The doors on the N. and S., leading to the division lobbies, are embellished with tarsia designs representing Ulysses escaping from Polyphemos and Rübezahl (a demon in the Giant Mts.).—The hall is surrounded by a broad panelled corridor.

To the W. of the S. end of the Wandel-Halle are the REFRESHMENT ROOMS. The main room has a barrel-vault, embellished by *Hupp* with coats-of-arms and festoons of thistles, amid which are sportive putti with the old imperial insignia.—The ceiling of the corner-room displays the phases of the moon in metal; in the angles are bas-reliefs of the four elements.

We now descend to the S. VESTIBULE (Süd-Vorhalle), with rich Renaissance portals in sandstone, by *Vogel*. Above that to the E. are the arms of Prussia supported by Wisdom and Strength; above that

to the W. the arms of Bavaria, with Justice and Unity. The stained-glass windows are both by *Linnemann*: to the N. is seen the old imperial eagle, bearing the arms of the federal states on its wings; over the S. portal is Germania. In a room to the right is a painting of members of the Imperial Diet and the Federal Council in the dirigible Zeppelin III above the Lake of Constance (1909), by *Diemer*. — In front of the columns are eight colossal bronze statues of early emperors, viz. Charlemagne by *Breuer*, Henry I. by *Brütt*, Otho I. by *Maison*, Henry III. by *Manzel*, Frederick Barbarossa by *Baumbach*, Rudolf of Hapsburg by *Vogel*, Charles IV. by *Diez*, and Maximilian I. by *Widemann*.

The S.E. part of the principal floor contains the rooms of the Government and of the Imperial Council. A committee room to the right contains portraits of William I., by *Steffeck*; Bismarck, by *Lenbach*; Caprivi (1831-99), chancellor, by *Scheurenberg*; Prince Hohenlohe (1819-1901), chancellor, by *Laszlo*; Prince Bülow, after *Lenbach*. The VORSAAL DES REICHSRATS (Waiting Room of the Imperial Council) is adorned with sculpture in Istrian limestone, with which also the walls are lined. The pillars dividing off the back part of the hall are adorned with beautiful bas-reliefs by *O. Lessing*. Along the walls run carved benches, upholstered in stamped leather. Marble bust of Bismarck, by *Rümann*. — In the HALL OF THE IMPERIAL COUNCIL (Sitzungs-Saal des Reichsrats), in the S.E. tower, the gilded wooden ceiling and the walls are adorned with allegorical paintings by *Schuster-Woldan* (1902-10), illustrating the Triumph of Culture, Hunting and Agriculture, the German races, Peace and Glory, Land and Sea Power, Commerce and Colonies, History. The huge limestone chimney-piece, reaching to the ceiling, is adorned with a relief of Emp. William I. by *Vogel*. — We lastly enter the E. VESTIBULE, with portals by *O. Lessing*. In the spandrels of the staircase are tasteful ornamentations, by *Widemann*, representing warlike trophies on the left, and peaceful tools on the right. A bust of P. Wallot, by *Diez*, has been placed here.

The other rooms are not shown. The N.E. part of the principal floor is occupied by the rooms of the President of the Reichstag; in the waiting-room is a bust of Moltke, by *Rümann*. — On the second floor are the assembly-rooms of the various 'fractions' or parties, and the large library. The large room of the committee of the budget contains three historical wall-paintings by *Angelo Jank*: Charlemagne receives at Paderborn the delegates of Harun-er-Rashid (777), William I. rides across the battlefield of Sedan (1870), the Lombard towns surrender to Frederick Barbarossa (1158).

To the E. of the Reichstags-Gebäude, at the corner of Sommer-Str. and Reichstags-Ufer, is the official *Residence of the President of the Reichstag*, designed by Wallot. At the corner of Dorotheen-Str. are the premises of the *Society of German Engineers*, built by Reimer and Körte in 1913-14, with statues of Otto von Guericke (1602-86), physicist, and Leibniz (1646-1716), by H. Hahn.

On the W. side of Königs-Platz, as a counterpart to the Bismarck Monument, the monument to *Count Moltke* (Pl. R, 17, 20), by Uphues, was erected in 1905. On a large platform enclosed by a parapet rises a pedestal 20 ft. in height, bearing the marble statue (18 ft. high) of the field-marshal. — Beyond this, farther to the W., is the old Kroll's Opera House (p. 25), where operas will be produced in autumn 1923 at popular prices by the management of the State Opera House.

To the N. of Königs-Platz lies **ALSEN-PLATZ**, adorned with a statue of field-marshal *Count Roon* (1803-79), by Magnussen (1904).

To the N E. of Alsen-Platz, beyond the Kronprinzen-Brücke, is the *Lessing-Theater* (p. 25) and, near by, the head office of the *Allgemeine Elektrizitäts-Gesellschaft* (General Electricity Company; p. 166), by Messel, with a bronze statue of Emil Rathenau (founder of the company and father of Dr. Walter Rathenau, comp. p. 192), by H. Hahn, in the entrance-hall. — N. of Alsen-Platz, beyond the Alsen-Brücke, is the *Humboldt-Hafen* (Pl. R, 20, 21), which marks the commencement of the *Spandau Ship Canal*.

Immediately to the W. of Alsen-Platz is the *Ministry of the Interior*, once the offices of the General Staff. It stretches N. as far as the *Moltke-Brücke*, where the street known as **ALT-MOABIT** commences. On the left in this street, close to the Spree, is the *Provinzial-Steuergebäude* (Office of the Local Tax Commissioners; Pl. R, 17). It is adorned with bronze statues, by Herter and Hundrieser, of the finance-ministers Motz (d. 1830) and Maassen (d. 1834), who took an active part in the foundation of the German Zollverein (Customs Union).

Opposite, at a little distance, rises the **Lehrte Station** (Pl. R, 18, 21; pp. 2, 12), connected with a station of the Stadtbahn (in Invaliden-Str., see p. 164).

STADTBAHN. Lehrte Station (p. 11). — TRAMWAYS, p. 2.

The **Ausstellungs-Park** (Exhibition Park, called 'Ulap'; Pl. R, 17), on the right in Alt-Moabit, a place of amusement with restaurant, etc., is accessible also from Invaliden-Strasse and from the Lehrte Station of the Stadtbahn. An annual exhibition called the *Grosse Berliner Kunstausstellung* is held here in summer (adm., p. 34; catalogue with illustrations). The domed hall of the exhibition-building is a sumptuous baroque erection, with sculptured groups at the corners, by Hundrieser, Eberlein, Geiger, and Kaffsack. The ceiling-paintings are by W. Friedrich. — In the W. part of the park is the *Urania Observatory* (entrance, Invaliden-Str. 57-62; temporarily closed; comp. p. 125).

To the S. of Königs-Platz the broad **Sieges-Allée** (Avenue of Victory; Pl. R, 20, 19) intersects the E. part of the Tiergarten. It was adorned in 1898-1901, at the expense of Emperor William II.,

with 32 marble STATUES OF BRANDENBURG-PRUSSIAN RULERS. Behind each monarch is a semicircular marble bench, adorned in the style prevalent during his reign, and bearing hermes-busts of two eminent contemporaries. The statues of the E. row only are portraits.

Königs-Platz.

West Row.

Margrave Albert the Bear (d. 1170), with Bishop Otho of Bamberg and Bishop Wigger of Brandenburg; by Schott.

Margrave Otho I. (d. 1184), with the Wendish prince Pribislaw and Abbot Sibold of Lehnin; by Unger.

Margrave Otho II. (d. 1205), with Henry of Antwerp, the chronicler, and the knight John Gans von Putlitz; by Uphues.

Margrave Albrecht II. (d. 1220), with Hermann von Salza, Grand Master of the Teutonic Order, and Eike von Repkow, author of the 'Sachsenspiegel'; by Böse.

East Row.

Emperor William I. (1861-88), with Moltke and Bismarck; by R. Begas.

King Frederick William IV. (1840-61), as a young man, with Rauch and Alexander von Humboldt; by K. Begas.

King Frederick William III. (1797-1840), as a young man, with Baron vom Stein and Blücher; by Eberlein.

King Frederick William II. (1786-97), with Immanuel Kant and Chancellor Count Carmer; by Brütt.

Charlottenburger Chaussée.

Margraves John I. (d. 1266) and *Otho III.* (d. 1267), with the Berlin magistrate Marsilius, and Provost Simeon of Berlin; by Baumbach.

Margrave John II. (d. 1281), with Conrad Belitz, councillor of Berlin, and Count Günther I. of Lindow; by Felderhoff.

Margrave Otho IV. with the Arrow (d. 1308), with his confidants Droiseke von Kröcher and Johann von Buch; by K. Begas.

Margrave Waldemar (d. 1319), with Heinrich Frauenlob, the minnesinger, and Siegfried

Frederick the Great (1740-1786), as a young man, with John Sebastian Bach and Marshal Schwerin, by Uphues.

King Frederick William I. (1713-40), with his minister Von Ilgen and Prince Leopold of Dessau, by Siemering.

King Frederick I. (1688-1713), with his minister Eberhard von Danckelmann and Andreas Schlüter, the architect; by Eberlein.

Electeur Frederick William the Great (1640-88), with Baron Otto von Schwerin

West Row.

von Feuchtwangen, Grand-Master of the Teutonic Order; by R. Begas.

Margrave Henry the Child (d. 1320), with the knight Wedigo von Plotho and Wratislaw IV., Duke of Pomerania; by Kraus.

Margrave Lewis I., the Elder (abdicated in 1351), with Chancellor Johann von Buch the Younger and Johann II., Burgrave of Nuremberg; by Herter.

Margrave Lewis II., the Roman (d. 1365), with the knights Friedrich von Lochen and Hasso the Red of Wedel; by Count Görtz.

Margrave Otho the Lazy (deposed in 1373), with Burgomaster Thilo von Wardenberg and Thilo of Bruges, master of the mint; by Brütt.

Emperor Charles IV. (d. 1378), with Chamberlain Klaus von Bismarck and Dietrich Portitz, Archbishop of Magdeburg; by Cauer.

Emperor Sigismund (d. 1437), with Bernd Ryke, patrician of Berlin, and the Provincial Governor Lippold von Bredow; by Börmel.

Elector Frederick I. (1415-40), with the knight Wend von Ileburg and Count Hans of Hohenlohe; by Manzel.

Elector Frederick II., the Iron (1440-70), with Burgomaster Wilke Blankenfelde and Friedrich Sesselmann, Bishop of Lebus; by Calandrelli.

East Row.

and Marshal Derfflinger; by Schaper.

Elector George William (1619-1640), with Count Adam of Schwarzenberg and Konrad von Burgsdorff; by K. von Uechtritz.

Elector John Sigismund (1608-1619), with the Governor Thomas von dem Knesebeck and the Oberburgrave Fabian of Dohna; by Breuer.

Elector Joachim Frederick (1598-1608), with Count Hieronymus Schlick and Chancellor Johann von Löben; by Pfretzschner.

Elector John George (1571-98), with Count Rochus von Lynar, the architect, and Chancellor Lampert Distelmeier; by M. Wolff.

Elector Joachim II. Hector (1535-71), with Bishop Mathias of Brandenburg and Margrave George of Ansbach; by Magnussen. Behind is a bronze medallion of Luther.

Elector Joachim I. Nestor (1499-1535), with Dietrich von Bülow, Bishop of Lebus, and his brother, Cardinal Albert of Brandenburg, Archbishop of Mayence; by Götz.

Elector John Cicero (1486-99), with his advisers Eitelwolf von Stein and Busso von Alvensleben; by Manthe.

Elector Albrecht Achilles (1470-1486), with Ludwig von Eyb, the historian, and Captain Werner von der Schulenburg; by Lessing.

We have now reached KEMPER-PLATZ (Pl. R, 19), in which a Gothic fountain (36 ft. high) in granite of different colours and enamelled iron, with a figure of *Roland*, by O. Lessing, was erected in 1902. On the main basin are coats-of-arms of Berlin families; and on the pedestal are representatives of the different classes, and (in front) the sister-towns Berlin and Kölln quarrelling. — Bellevue-Str. (see p. 172) leads hence to Potsdamer Platz, while Viktoria-Str. runs to Potsdamer and Victoria-Brücke (p. 173).

Beside the *Goldfisch-Teich* (Pl. R, 19), behind the W. row of statues, a marble monument to *Haydn*, *Mozart*, and *Beethoven*, by Siemering, was erected in 1904. — In the neighbouring Flora-Platz, to the W., stands an enlarged replica of the Amazon by Tuillon (p. 91).

The E. side of the Tiergarten is skirted by BUDAPESTER STRASSE, leading from the Brandenburg Gate to Potsdamer Platz (p. 172) on the S. At the entrance to Lenné-Str., near Budapester Str., is the *Monument to Lessing* (Pl. R, 19), by O. Lessing (1890); on the granite pedestal are portraits of Moses Mendelssohn (p. 147), Ewald von Kleist, and F. Nicolai (p. 159), and at the base are bronze allegorical figures of Humanity and Criticism. — At the corner of the streets mentioned above a marble statue of the *Great Elector* when a youth was erected in 1904. In Budapester Str. is the *Monument to Goethe* (Pl. R, 19), by F. Schaper (1880); the marble figure of the poet stands on a pedestal, on the base of which are figures of Lyric and Tragic Poetry and Scientific Research. Near it to the S.W. of the Brandenburg Gate is a *Group of Lions*, by A. Wolff. — Southern margin of the Tiergarten, see p. 178.

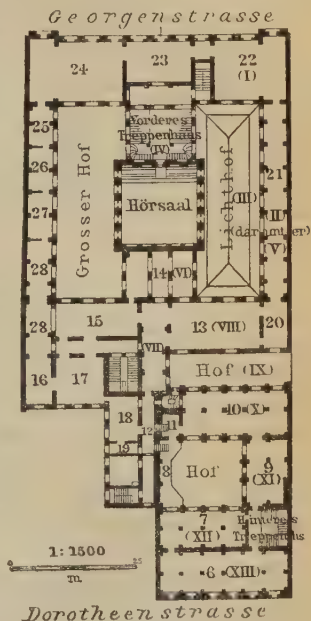
8. Oceanographical Museum. Hohen-zollern Museum.

FRIEDRICH-STRASSE (p. 125) runs in a straight direction towards the N. from the Linden (Pl. R, 23) across the Weidendamm Bridge to the former Oranienburg Gate. Its second cross-street is Dorotheen-Strasse (for the E. part of which, see pp. 53, 55). In the portion to the W. of Friedrich-Str. stands the **Dorotheenstadt Church** (Pl. R, 23; verger, Mittel-Str. 28), built in 1678 and remodelled in 1861 and in 1902-3. It contains the *Monument of Count von der Mark (d. 1787 at the age of nine years), a natural son of Frederick William II. and Countess Lichtenau (comp. p. 159), Schadow's first important work. — Opposite (Dorotheen-Str. 21) is the *Royal York Masonic Lodge*, enclosing a villa built by Schlüter in 1712, whose hall is adorned with groups of the four Continents in painted stucco, also by Schlüter.

The third cross-street in Friedrich-Str. is Georgen-Strasse. Here, to the right (Nos. 34-36), is the —

***Oceanographical Museum** (*Museum für Meereskunde*; Pl. R, 23), opened in 1906 in connection with the University *Oceanographical Institute*, and enlarged in 1913. Adm., see p. 35; illustrated guide, 1918. Director, Prof. A. Merz.

The **Ground Floor** contains the *Naval Collection*. Room I: Models of ships (Germanic ship of the 4th cent., Hansa vessel, etc.); souvenirs of the Danish frigate *Gefion*, taken in 1849 near Eckernförde, and the battleship *Christian VIII.*; reminiscences of the Schleswig-Holstein gunboat *Von der Tann* (1850), of Admiral Brommy (1804-60), of the gunboat *Iltis*, lost in 1896 on the coast of Shantung, of the fight of the new *Iltis* with the Taku forts in 1900. — We descend to the **COVERED COURT** (III; 'Lichthof' on plan). To the right of the entrance, in the corner, is a marble column with coats-of-arms, erected by John II. of Portugal in 1485 on Cape Cross (S.W. Africa). Adjoining to the left, a flag from the 'Scharnhorst' and a model of the 'Gneisenau', both sunk in the battle of the Falkland Islands (Dec. 8th, 1914), the latter by its own crew. Also models of all types of German battleships, including four battleships in port. In the background, the bridge of the 'Braunschweig'; below, the wireless room and compass room, above, the conning-tower, and, higher up, the navigating room (with gyroscopic compass). — To the right of the covered court we pass through Room IV to the **COURT** ('Grosser Hof' on plan); among the larger objects here is a submarine constructed in 1851, sunk at the trial trip in Kiel harbour, and recovered in 1887. — Room V, to the left of the court and a few steps lower, contains reproductions of the cabins on board the old training-ship 'Niobe'. — Behind the covered court is the **ARMOURY** (VIII), containing marine artillery, torpedoes, and mines. — To the left, in Room II, model of a division of torpedo-boats, models of small cruisers and submarines: the 'Emden', destroyed off the Cocos or Keeling Islands, Nov. 9th, 1914, the 'Wiesbaden', sunk at the battle of Jutland, May 31st, 1916; the submarine U 9, which sank the three British cruisers *Aboukir*, *Hogue*, and *Cressy*, Sept. 22nd, 1914. — In the rooms adjoining on the right (VI, VII): Uniformed figures and signalling apparatus. — To the left, beyond the Armoury, Rooms IX-XIII contain marine engines (some of the models are in action). Here is the smaller staircase ('Hinteres Treppenhaus' on plan) leading to the upper floors.



First Floor.

The rooms on the second floor (not shown on plan) are above Rooms 6-10 of the first floor. The numbers in brackets refer to the ground-floor.

On the **First Floor**, Rooms 6 and 7 are devoted to ship-building: in Room 6 are towing and anti-rolling experimental models, in Room 7, dockyards. We pass through the staircase into Room 9: Construction of sailing-ships. — Room 10: Marine animal life; birds of the North Sea sand-banks, dolphin mackerel-fishing, rocks on the Istrian coast, life on the sea-bed (before the windows). Near Anteroom 11, to the left, is **PASSAGE 8**, containing non-European vessels. From Passage 12 we turn to the right into Room 13: Animal life from the Antarctic; guillemots' rock at Heligoland; coral reef from the Red Sea; view from above of the sponge-fisheries of the *Ægean Sea*. Room 20: Animal life in the North Sea. Room 21: Capture of marine animals and use of marine products; five paintings by Saltzmann (whaling, pelicans breeding on the coast of Peru, oyster, crab, and amber fishing). Room 22: German deep-sea and longshore fishing. Through a passage, containing models of fishermen's huts, we reach Room 23: German high-sea fisheries. Room 24: Harbour traffic, illumination and marking of the water highways, beacons, etc. — Rooms 25-28, to the left, *Oceanological Collection*: Nautical instruments, comprising those for deep-sea research; in Room 25, old charts. Room 14 (through Room 15): Erosion of the coast, surface of the deep-sea bed, samples of deposits. Room 15: Reliefs of the harbour of Swakopmund, Tsingtao, and Swinemünde. Room 16: Polar exploration. Room 17: Properties of sea-water; charts of the North Sea coast at high and low tide. Room 18: Cable-laying. Room 19: 'Die Deutsche Seewarte' (Marine Office at Hamburg). — We pass from Passage 12 down the steps, through Rooms 10 and 9, to the smaller staircase.

Second Floor. Rooms 1 and 2 contain steamship models. Room 1: a 1st class cabin (on top, a chart-room). Room 3: Life-saving apparatus. Room 4: Models of sailing-ships (viking's boat). Room 5: Coastwise vessels; a 'kayak' or Eskimo canoe, from Greenland.

The **Bahnhof Friedrich-Strasse** (Pl. R, 23), at the corner of Friedrich-Str. and Georgen-Str., is the chief station of the Stadtbahn for local as well as distant traffic (pp. 2 and 11); it has been undergoing alterations since 1914.

UNDERGROUND RAILWAY, TRAMWAYS, and OMNIBUSES, see p. 2.

Friedrich-Strasse runs to the N. beyond the station and crosses the Spree. Before the **WEIDENDAMM BRIDGE**, to the right, Nos. 101-102, is the *Admirals-Palast*, erected in 1911 by Schweitzer & Diepenbrock, with a variety theatre and baths (comp. pp. 26, 28). Lofty business-premises are being erected opposite. At the corner of the Weidendamm is the *Komische Oper* (p. 25), built in 1905 in a modern baroque style.

The S. side of the Spree leads E. to the Emp. Frederick Museum (p. 98). — On the N. side are situated many medical establishments: Nos. 5-11, Ziegel-Str., are the *United Clinical Institutes* of the University. Farther on, at Artillerie-Str. 18, is the *Midwifery Institute*, and beyond it, in Monbijou-Str., the building of the *Policlinic for Internal Diseases*.

Just across the Weidendamm Bridge, a little to the W. of Friedrich-Str., is the *Grosses Schauspielhaus* (Pl. R, 23; comp. p. 25). Originally a market-hall, afterwards the Zirkus Schumann, in 1919 it was converted by Hans Poelzig into a vast playhouse, the auditorium retaining its circular formation, while the stage now extends over the old arena. The construction of the dome is highly original. — Farther on, Friedrich-Str. 110-12, is the former *Passage-Kaufhaus* (Pl. R, 24), built in 1908 by F. Ahrens, with a cupola 160 ft. in height above the passage to Oranienburger Strasse.

Beyond the former Passage-Kaufhaus Friedrich-Str. is joined (right) by ORANIENBURGER STRASSE, in which to the right, corner of Monbijou-Str., is the *Central Telegraph Office* (comp. p. 23). Opposite, to the left, is the **New Synagogue** (Pl. R, 24), begun in 1859 in a modified Oriental style from designs by *Knoblauch*, and completed in 1866 under the superintendence of *Stüler*. The façade, which is constructed of brick with details in granite and sandstone, is very effective in spite of its lack of width. The gilded dome attains a height of 158 ft. The interior (adm., see p. 38) is still finer. Passing through a vestibule, we first enter the Small Synagogue, used for the daily services, beyond which is the Chief Synagogue, 130 ft. long (not including the apse), 79 ft. broad, and 78½ ft. high, with 3000 seats. During the evening service (Fridays at dusk) the "dim religious light" from the stained glass and the cupolas produces a remarkably fine effect. The places for men are on the ground-floor, those for women in the galleries.

In front of the Jewish school at Grosse Hamburger Str. 27 (Pl. R, 26, 27) a bronze bust of *Moses Mendelssohn* (1729-86), by Marcuse, was erected in 1909. Near it (entrance at No. 26) is the old Jewish cemetery, with the tomb of the philosopher (No. 751, near the S. wall).

Near the E. end of Oranienburger Str. is MONBIJOU-PLATZ, embellished with a marble bust (1888) of *Chamisso*, author and botanist (p. 171), by Moser. Tramways in Hackescher Markt, 4 min. E., see p. 166. In this Platz is the entrance to the—

Château of Monbijou (Pl. R, 23). The nucleus of the edifice consists of a villa (Rooms 27-32; views in Room 32) erected by *Eosander von Goethe* in 1706 for Count Wartenberg; the two detached buildings facing Monbijou-Platz were added by *Unger* in 1790.—In the Monbijou garden is the tasteful little **English Church** (*St. George's*), erected in 1884-85 by Raschdorff in the Gothic style, with a fine stained-glass E. window by William Morris from a design by Sir E. Burne-Jones. Services, see p. 33.

Since 1877 the château has contained the ***Hohenzollern Museum** (temporarily closed), a collection of personal memorials of the Prussian rulers from the time of the Great Elector down to recent times. It includes a large number of objects of genuine artistic interest, and affords an excellent survey of the progress of industrial art in the last two centuries. Director, Prof. Seidel.

Rooms 1-3 (comp. Plan, p. 149) are devoted to *Emperor William II. and Empress Augusta Victoria* (1858-1921).—1. Portrait of Prince William when a boy of ten years, by F. Kaulbach. Relief-portrait of the emperor by A. von Hildebrand (bronze). Memorials of the emperor's visit to Palestine (1898), including paintings by Ismael Gentz, and of the silver jubilee of his reign (1913), including the Address of the Municipal Delegation, by O. Hupp.—Room 2. The emperor when a prince, two drawings by Menzel (1873). Paintings: Excavations at Corfu, by H. Bordt (1912); Cavalry charge under the emperor's command, by Kossak.—Room 3. Reminis-

cences of Prof. Hinzpeter (the emperor's tutor, d. 1907) and of the emperor's student days at Bonn; wedding gift of the 'Borussia' corps at Bonn. Portrait of the emperor by Noster.

Room 4: *Emperor Frederick III.* (1831-88) and *Empress Victoria* (1840-1901), daughter of Queen Victoria. Memorials of the emperor at school and college; wedding garments (1858); address, painted by Menzel, on the emperor's 18th birthday; Painting, by E. Hildebrand, of the royal family in front of the New Palace (p. 206); Portrait of the emperor, by G. Richter; Obsequies of Empress Victoria at Cronberg, by F. Brütt.

Rooms 5-10: *Emperor William I.* (1797-1888) and *Empress Augusta* (1811-90). — 5. M. Loek's marble group, 'No time to be tired'. — 6. Addresses, the most interesting designed by Menzel after the attempt upon the emperor's life in 1878 (in the right corner). The emperor's coronation-robes (1861). Moltke's study-table, with a cast of his death-mask and his hands. Hohenzollern medals. — 7. Costumes and uniforms; sabretache (in Cabinet 2) on which the emperor wrote his letter to Napoleon III. at Sedan. Memorials of the emperor's youth, including a letter from Queen Louise to her son (1806). Portraits of Bismarck and numerous generals. — 8. Neumann-Cosel Collection. Portraits: Frederick the Great and his sister, Ulrica, Queen of Sweden; sketches for paintings by Schöbel. — 10. Two portraits of Empress Augusta by Ploekhorst. Bridal-train (1829) and coronation-robe of the empress; ornaments worn at her golden wedding. A passage leads hence into the Kaisersaal. In the room opening off the passage on the left: Emp. William I. on his death-bed, drawing by A. von Werner; the emperor in his private room, by Bülow; a bust of Prince William, by Rauch (1833). In the passage, *Address from the city of Berlin after the campaign of 1866, by Menzel.

Kaisersaal. Paintings: Menzel, *Coronation of King William I. at Königsberg (1861); F. Krüger, King Frederick William III.; A. von Werner: Proclamation of the Empire at Versailles (1871), First opening of the Reichstag by Emp. William II. (1888); Angely: Emp. William II., Empress Augusta Victoria. Busts: Schuler, Emp. Frederick III.; M. Bezner, Emp. William II. — In the adjoining rooms, reminiscences of the Great War: R. B. Adami, Emp. William II. on horseback; H. Wislicenus, Consecration of the military cemetery at St. Quentin (1915). — We now turn back along the passage and pass through Rooms 10, 9, 7, and 6 into —

Rooms 11 and 12: *Frederick William IV.* (1795-1861) and *Queen Elizabeth* (1801-73). — 11. Table with drawings by the king. On the folding screens: The king, after the attempt on his life (1850); landscape studies by the king. Portraits of the king by Krüger and Otto, and of contemporary savants and artists, mostly by K. Begas the Elder. — 12. Portraits of Queen Elizabeth by Stieler and by Bülow.

Room 13: *Frederick William III.* (1770-1840). Entrance-wall, Napoleon's table-service captured at Waterloo. Back-wall: sketch of the king by Sir Thomas Lawrence. In the window desk: memorials of 1813, including ornaments made of iron. On folding screens, military pictures by F. Krüger.

Rooms 14-17: *Queen Louise* (1776-1810). Numerous portraits and busts of the queen, memorials of her childhood, etc. In Room 14 is her death-mask, adjoined by a view of the château of Hohen-Zieritz (Mecklenburg), where she died. — Room 15, fitted up in the style of Queen Louise's bedroom in the Stadt-Schloss at Potsdam, contains her painted wax-portrait after Rauch. — Room 16. Views of the château of Paretz (p. 187), with the royal couple, and of the Pfauen-Insel (p. 196). — 17. Memorial Hall: *Marble monument to the queen by Rauch (1818-27), a repetition (not a copy) of the monument in the Charlottenburg Mausoleum (p. 184); *Marble portrait of her son Prince Ferdinand (d. 1804), by G. Schadow. In the vestibule: Marble busts of the king (1815; left) and of the queen (1804-10; right), both by Rauch; to the right, her portrait by Grassi.

Rooms 18-20: *Frederick William II.* (1744-97) and *Queen Fredericka Louisa* (1751-1805), his second wife. Room 18. Caryatids (by Schadow) and wall-decorations from the Royal Palace. In Room 19 (to the left), *Cabinet with coloured marquetry made by Röntgen at Neuwied (1791)-Memorials of Prince Louis Ferdinand, who fell in 1806 at Saalfeld. Room 20. Bust of the king by Schadow; portrait of the king and study of a portrait of the queen, by Graff; King William I. of Holland as a boy, by Liotard.

Rooms 21-26: *Frederick the Great* (1712-86), furnished by him for his mother. Rooms 21 & 22. *Porcelain collection; the service dates from the original equipment of the Royal Palace. Fine rococo console; below, large Chinese vases. Room 21. Sedan with small articles used by the king: snuff-box held by the king in his hand when he died. In the middle of Room 22, *Cabinet containing jewels, e.g. thirteen snuff-boxes set with precious stones; watches and sticks; snuff-box hit by a bullet at Kunersdorf in 1759; plate remaining from his golden service melted down in 1808; ornaments found in tombs of Hohenzollern princes; chain of the Order of the Swan (unique original).—Room 23. Cedar Room. Portrait of Knobelsdorff, by Manyock; portrait of Frederick when crown prince, by Knobelsdorff; self-portrait of Pesne, the court-painter; drawing by the king; snuff-boxes with portraits of the king, battle-scenes, etc.; specimens of the king's handwriting.—Room 24. Alcove Room. Chinese cabinet that formerly contained the king's collection of maps; his writing-table. J. C. Frisch, the king in the Oder marshes. By the windows: a volume of the *Œuvres du philosophe de Sanssouci*, with annotations by Voltaire and the king; the king's first essays in writing and drawing; the king with his greyhounds, statuette after G. Schadow. In the alcove: Frederick's designs for Sanssouci and the Town Palace at Potsdam (to the right of the entrance); clothes and uniforms of the king; views of the Lustgarten (including the Cathedral, which was built by the king; comp. p. 65);

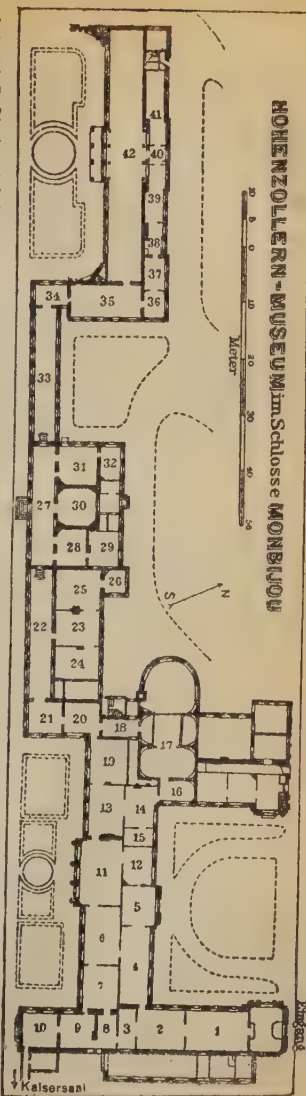


table-top with views of Rheinsberg (p. 214); his death-mask. — Room 25. Throne Room, with furniture from the New Palace. Four paintings by the king (to the left of the door), his cradle, and the chair in which he died; pictures of his favourite dogs. — Room 26. Cabinet to the left: The king's flutes; the bullet by which he was wounded in 1760 at Torgau; a cup made of roubles captured at the battle of Zorndorf; Knobelsdorff's sketch-book; porcelain group of the king and his grandson, the future Frederick William III., playing shuttlecock; a copy of the porcelain bust of Voltaire ('immortalis'), presented in 1775 to the latter by the king.

Room 27: *Red Gallery*. On the walls, an admirable rococo service from the Berlin porcelain factory; remains of a table-service made in China for Frederick the Great but lost in a shipwreck on the way to Europe.

Room 28: *Queen Elizabeth Christina* (1715-97), consort of Frederick the Great. Portrait of the queen in widow's weeds, by Graff. Upholstered furniture from the château at Nieder-Schönhausen (p. 167). — Room 29 is decorated in the Chinese style (ca. 1730).

Room 30: *Memorial Room*. Coloured wooden figure of the Great Elector; King Frederick I., a cast of Schlüter's statue at Königsberg.

Room 31: *Queen Sophia Dorothea* (1687-1757), wife of Frederick William I. Her portrait by Huber; wax figures of her children. Chairs, etc. from the New Palace. — Room 32: Views of the old château of Monbijou.

Room 33: *Green Gallery*. Busts of generals, statesmen, and savants (including six after Rauch). Views of Old Berlin. Dinner-services; in the first cabinet, cups in memory of Queen Louise and of the year 1813; in the fifth, specimens of a dinner-service of Frederick the Great. Valuable collection of glass; in the small case behind, two glasses ridiculing Gundling, the court-jester, from the 'Tobacco Parliament' (see below), and ruby-coloured glass made by Kunkel, the alchemist (comp. p. 71).

Room 34: Miniatures. Frames with portraits, including (in 3, 4, and 5) Frederick the Great, (7) Queen Louise, and (9) Blücher.

Room 35: *Frederick William I.* (1688-1740). By the back-wall are portraits of the king's family, and his lathe. By the windows: souvenirs of Lieutenant Katte (p. 189), who was beheaded at Custrin in 1730 for complicity in Frederick the Great's attempted flight (when crown prince). In the centre are the table, chairs, and pipes used at the 'Tobacco Parliament' (comp. the illustration on the entrance-wall and p. 191).

Rooms 36-38: *Frederick I.* (1657-1713) and *Queen Sophia Charlotte* (1668-1705). The ceiling of Room 36 is a reproduction of a contemporaneous one in the Palace at Berlin; in the glass case to the left, the Great Elector as dragon-slayer, statuette after Leygebe. — Room 38, with Renaissance panelling, is a reproduction of the room in the Palace of Königsberg in which Frederick I. was born. Wax figures of the King, the Great Elector, and Frederick the Great.

Room 39: *Frederick William, the Great Elector* (1620-88). Felt hat and iron helmet, worn by the Great Elector at the battle of Fehrbellin; casque and boots. — Through Room 40 into —

Room 41: *The Early Electors*. Triptych (1417) from the church of Cadolzburg (near Nuremberg), with portraits of Elector Frederick I. and his wife; musket and powder-flask as drinking-vessels. Model of the new castle of Hohenzollern (S. Germany).

Room 42: *Large Saloon*. Map of Berlin in 1685; view of old Berlin. Models of the Mausoleum at Charlottenburg (p. 184), and the Palace at Berlin as it was in the time of Joachim II., and the castle of Nuremberg. Casts of the two brasses from the tomb of John Cicero, by Peter and Johann Vischer (comp. p. 66). On screens: engravings from Prussian history; peep-show of a fancy-dress ball (1804), by W. Chodowiecki. Fine model of Admiral de Ruyter's (1607-76) flagship, 'Hollandia'. *Frederick William IV. receiving homage, by Krüger.

9. Old Berlin.

Rathaus. Märkisches Museum. Museum of German Costumes and Industries.

With the exception of various public buildings, the main streets of the Old Town (comp. pp. 41, 48) can boast of few houses dating back earlier than the beginning of the 19th century. Some of the side-streets, however, especially in Alt-Kölln (p. 158), characteristically reminiscent of the old 'bourgeoisie', have been partly preserved and are not entirely devoid of pictorial charm.

A WALK THROUGH THE OLD STREETS (comp. the plan facing p. 51: R, 26, 25) occupies about 1 hr. From Kloster-Str. (by the Stadt-Haus, Pl. R, 26, 29) we proceed to the W. down Parochial-Str., gaining a view, to the N., of the Jüdenhof. In the neighbourhood of the Molken-Markt, to the S., is the *Krögel* (comp. p. 158), to the N. the houses on the S. side of the church of St. Nicholas. Over the Mühlen-Damm, we turn (left) to the S.E. into Fischer-Str. and the smaller streets in the vicinity: Köllnische Str., Schornsteinfeger-Gasse, Ritter-Gasse, Petri-Str. Arriving at the Friedrichs-Gracht, we skirt the Kupfergraben as far as the Gertraudten-Brücke. On the other side of the water we have views from Oberwasser-Str. of Kreuz-Str., and from Alte Leipziger Str. of the *Raule's Hof*. On reaching Jungfernbrücke, we cross over to Spree-Str. which leads into Brüder-Str.

From the Kurfürsten-Brücke (p. 75) KÖNIG-STRASSE leads to the N.E. through OLD BERLIN (in the narrower sense, comp. p. 41) to Alexander-Platz (p. 152). In this street to the left, between Heiligengeist-Str. and Spandauer Str., is the **General Post Office** (Pl. R, 26; officially known as Postamt C 1 and C 2; comp. p. 22), built in 1874-84, and extended in 1901 into Heiligengeist-Str. as a brick building in the Brandenburg Gothic style.

In the middle of the Old Town, at the corner of König-Strasse and Spandauer Str., stands the—

Rathaus (*Town Hall*; Pl. R, 26), an imposing brick edifice with terracotta embellishments and granite facings, erected in 1861-69 from the plans of *Waesemann* on the site of the old Rathaus, to which the Gerichts-Laube (p. 209) belonged. The structure is 325 ft. long, 288 ft. deep, and 88 ft. high to the top of the attic stage above the third story, while the tall tower rises to a height of 243 ft. (to the top of the flag-staff 318 ft.). Like many of the other modern buildings of Berlin, the Rathaus exhibits a union of a mediæval structural system (round-arched) with Renaissance details, and resembles some edifices of North Italy. The open-work projections at the angles of the tower recall the Cathedral of Laon. —The bronze statues of Emp. William I. and Elector Frederick I., in the niches by the chief portal, were executed by Keil and Encke; the reliefs of the balconies represent scenes from the life in Old and New Berlin.

The architectural decoration of the principal rooms on the FIRST FLOOR (adm., see p. 38), is due to *Kolscher*.

On the left side of the staircase, next to König-Str., is the vestibule of the magistrates' room. This contains a marble figure of the Spree, by *Christensen*, and a series of historical paintings: 1 (beginning on the E.). The Great Elector receiving the refugees (p. 43); 2. The Councillors of Berlin-Kölln taking the Sacrament (1639), both by *Vogel*; 3. Suppression of the robber knights by Elector Frederick I.; 4. The Council of Berlin-Kölln sitting in judgment on Tyle Wardenberg (ca. 1380), both by *Scheurenberg*; 5. Frederick William I. inspecting the Friedrichstadt (p. 43), by *Vogel*; 6. Frederick the Great riding in Unter den Linden; 7. Return of Frederick William III. and Queen Louise in 1809, both by *Simmmler*; 8. The Berliners on the battlefield of Grossbeeren (1813), by *Bleibtreu*; 9. Frederick William IV. at the unveiling of the monument of Frederick the Great (p. 53), by *Simmmler*.—The MAGISTRATES' ROOM contains fine panelling and portraits.

On the right side, next to König-Str., we first enter the LIBRARY. The MÄRCHEN-SAAL ('hall of legends'), the ceiling of which is adorned with figures from German legends by *L. Burger*, contains the silver plate for festivals and marble busts of honorary citizens: Bismarck, Moltke, Ranke, and Schliemann. — The large FEST-SAAL, 103 ft. in length and 57 in width, is 49 ft. high, extending through three stories. The pictures of the months in the lunettes are by *O. Begas*. This hall also contains statues of Frederick the Great and Frederick William III., by *Sussmann-Hellborn*, a bust of William II., by *Schott*, and *A. von Werner's* well-known oil-painting of the Berlin Congress of 1878. — Hence we pass through the TOWN COUNCIL CHAMBER and regain the staircase.

Three walls of the staircase on the UPPER FLOOR are adorned with large paintings by *Mühlenbruch*: to the left, The German States before the Temple of Concord; in the centre, Germania bearing the imperial crown in triumph to William I.; to the right, Meritorious citizens of Berlin (75 portraits). — On the upper floor is the BÜRGER-SAAL, with a frieze by *A. von Heyden* representing scenes of Berlin life from the earliest times to the present day. — On the ground-floor is the *Ratskeller* (p. 8).

UNDERGROUND RAILWAY. Kloster-Str. Station (p. 12) is 8 min. to the E. — TRAMWAYS (pp. 13-21) from the Rathaus: Nos. 5, 8, 17, 27, 28, 29, 33, 47, 58, 60, 62, 64, 65, 69, 70, 72, 73, 74, 75, 81, 99, 162, 164, 169; comp. also p. 3, Alexander-Platz Station. — OMNIBUSES, see p. 21.

The N.E. end of König-Strasse was flanked until 1910 by the Königs-Colonnaden (comp. p. 174). On the right is a warehouse of *A. Wertheim* (comp. p. 129), built in 1911 by Kaiser & von Groszheim. To the left, Gontard-Strasse leads to the *Central Market*. At the end of König-Strasse, to the left, is **Alexander-Platz Station** (Pl. R, 26; see pp. 3, 11). The traffic both here and in the square itself is considerable.

UNDERGROUND RAILWAY, TRAMWAYS, OMNIBUSES, see p. 3.

König-Strasse passes under the Stadtbahn and ends at the long ALEXANDER-PLATZ (Pl. R, 29). The N.W. side of the Platz is bounded by one of *Tietz's Stores* (comp. p. 127), built by Cremer & Wolfenstein in 1904-05, and subsequently enlarged. In front of it stands a colossal copper figure of **Berolina** (i.e. Berlin), by *Hundrieser* (1895; statue 21 ft., pedestal 24½ ft. high); on the pedestal may be seen traces of bullets fired during the revolutionary fighting of March, 1919. To the S. are the **Head Police Office** (Polizei-Präsidium; Pl. R, 29; comp. p. 24), erected in 1885-90. On the E. side of the Platz, Alexander-Str. 41, is the *Lehrervereins-Haus*

(House of the German Teachers' Union), with the German Educational Library (entrance Kurze Str. 3-5; adm. Mon., Wed., Fri. 4-7).

To the N.E. of Alexander-Platz, between Landsberger Str. and Neue König-Str., is the **Church of St. George** (Georgen-Kirche; Pl. R, 29), built in a Transition style by Otzen in 1895-98. The principal tower, 340 ft. in height, admirably fills in the vista along König-Strasse. — Friedrichshain, see p. 167.

TO THE N. OF KÖNIG-STRASSE, in the NEUER MARKT (Pl. R, 26), rises the **Luther Monument**, begun by *Otto* (d. 1893) and completed by *Toberentz* (d. 1895). The figure of the reformer (1483-1546), Bible in hand, stands upon a lofty granite pedestal, at the foot of which are seated figures of his contemporaries, Jonas and Cruciger, Reuchlin and Spalatin, and standing figures of Melancthon and Bugenhagen, while at the sides of the steps are statues of Ulrich von Hutten and Franz von Sickingen. — To the E. of the Neuer Markt is the **Marien-Kirche** (Pl. R, 26), erected about 1250, twice rebuilt in the 14th cent., and restored in 1892-94. The singular Gothic spire was added in 1788 by K. G. Langhans. In front of the W. entrance is an expiatory stone cross for the murder of a Prior of Bernau (1325). The exterior of the church is plain, but the interior well repays a visit (verger, Bischof-Str. 4-5; adm. by portal III on week-days 12-1, free). In the hall below the tower is a *Dance of Death*, a mural painting 72 ft. in length with rhymes in Low German (ca. 1460-70). At the E. end of the left aisle is the Renaissance tomb of Ehrenreich von Röbel (d. 1630) and his wife. In the choir are the brazen font (1437) and the monument of *Count Sparr* (d. 1668), a field-marshal under the Great Elector, an admirable work probably by A. Quellinus the Elder from Amsterdam. The baroque marble pulpit is by Schlüter (1703).

To the N.W. stretches *Rosen-Strasse* (see p. 47). — Along the N.W. side of the Neuer Markt passes Kaiser Wilhelm-Str., which leads to the left to the Lustgarten (p. 64) and to the right to the Central Market (p. 152). Beyond it, at Spandauer Str. 1, rises the **Handels-Hochschule** (Commercial Academy; Pl. R, 26), built in 1906 in the baroque style by Cremer & Wolffenstein, and maintained by the Berlin merchants (92 lecturers, 3000 students). In the entrance-hall is a Mercury, by Klimsch (1907). The old *Chapel of the Holy Ghost*, dating from the early 14th cent., and skilfully incorporated in the modern building, is used as a lecture-room.

The neighbouring Protestant **Garrison Church** (Pl. R, 26), in Neue Friedrich-Str., was erected by Gerlach in 1721-22, and rebuilt after a fire in 1908. In the vaults, Marshal Keith (1696-1758), Kleist von Nollendorf (d. 1823), and many other Prussian generals are buried. — Not far off, to the W., near the Börse (see p. 154), the

Friedrichs-Brücke crosses the Spree, beyond which to the left rises the Cathedral (p. 65), to the right the National Gallery (p. 90).

The **Börse**, or **Exchange** (Pl. R, 26), of the Berlin Chamber of Commerce, erected in 1859-64 by *Hitzig*, and extended towards the S. in 1884-85, was the first modern building in Berlin executed in stone instead of brick. The chief façade is embellished with a double colonnade, above which, in the centre, is a group in sandstone by R. Begas, representing Borussia, i.e. Prussia, as the protectress of agriculture and commerce. During the hours of opening (12-2) nearly 5000 business men congregate here daily. — To the S. of it, in St. Wolfgang-Str., is the *Mitteldeutsche Kredit-Bank*, by Reimer & Körte.

TO THE S. OF KÖNIG-STRASSE (p. 151), at the corner of Gruner-Str. and NEUE FRIEDRICH-STRASSE, is the **District Court I.** (*Landgericht I. und Amtsgericht Berlin-Mitte*; Pl. R, 29), completed in 1904 from designs by Schmalz in a free adaptation of the S. German baroque style, presenting its main façade, flanked by two lofty turrets, to the N. towards Gruner-Strasse. The imposing pile contains upwards of 600 rooms; the façade towards Neue Friedrich-Str. is 240 yds. in length. Fine staircase.

Neue Friedrich-Strasse ends to the S. at the *Waisen-Brücke*, which affords to the right a survey of the channels of the Spree encircling Alt-Kölln. Near it to the left are the pier of the steamers on the Upper Spree (p. 22) and the *Jannowitz-Brücke Station* of the Stadtbahn (Pl. R, 28; p. 11). Beyond the Waisen-Brücke on the S. side of MÄRKISCHER PLATZ (Pl. R, 28), in Wall-Str., is the municipal —

***Märkisches Museum**, erected in 1901-7 by *L. Hoffmann*. Borrowing suggestions from various mediæval structures (both sacred and profane) in the Mark of Brandenburg, the architect has applied them to a group of buildings in the Romanesque, Gothic, and Renaissance styles, dominated by a massive tower. Adjoining the entrance is a cast of the Brandenburg Roland (p. 212).

UNDERGROUND RAILWAY. Insel-Brücke Station (p. 12), 4 min. to the W. — STADTBAHN. Jannowitz-Brücke Station, 4 min. to the E. — TRAMWAYS (pp. 13-21) leading to the environs of the museum: Nos. 1, 11, 13, 28, 29, 36, 37, 41, 49, 76, 87, 176.

The collections have been established since 1874. Director, Prof. Otto Pniower. Adm., see p. 34. Official catalogue, 1921. The numbers of the rooms are inscribed on the door-posts.

On the FIRST FLOOR, we pass through a vestibule into the loftily vaulted Great Hall (2), containing the larger ecclesiastical antiquities: to the left, on the third pillar, Madonna from Spandau (14th cent.); opposite, between the windows, two altar wings (after 1500) from the Chapel of the Holy Ghost (p. 153). — From the back-wall of the hall steps lead to the right to the eight rooms

(10-17) of the *Natural History Division*: Stump of a swamp-cypress of the tertiary period, from S. Brandenburg (in front of R. 11, to the right).—Next follows the division referring to the *History of Civilization*. Rooms 19 and 20: Iron plates from stoves; products of the former royal iron-foundry mentioned on p. 161 (in R. 20, New Year's cards).—Room 21: Markish views; portraits and drawings by Franz Krüger.—Room 22: Humorous lithographs by G. Schadow, Hosemann (who depicted the Berlin townfolk between 1840 and 1860), etc.; manuscripts: 'Peter Schlemihl' by Chamisso, 'Sandmann' by E. T. A. Hoffmann, etc.—Room 23: Markish prints (Psalter,



1493).—Room 24: Engravings and lithographs, including specimens by Blechen, Hosemann, and Menzel.—Room 25: Reminiscences of T. Fontane (1819-98; comp. pp. 178, 213); his portrait, by H. Fechner; manuscripts on his writing-table; self-portrait of A. Menzel (crayon-drawing; 1853).—Rooms 26 and 27: Portraits and busts of Berlin celebrities; in Room 26, old play-bills.—Between Room 27 and the vestibule a staircase ascends to the—

SECOND FLOOR. The anteroom contains paintings from the church of St. Nicholas (p. 158), including the Good Samaritan. It is adjoined by the lecture-room, with paintings by Leistikow and others, and the Hall of Weapons (29). We next enter the Gallery (30) of the Great Hall, with a remarkable Crucifixion (after 1500).—

Room 31: Industrial objects; fishery (to the left, scenes from the Stralau draught of fish; comp. p. 170). — Room 32: Jurisdiction; doors of the cells of G. Kinkel (1815-82), the poet, from the Spandau penitentiary, and of F. Reuter (comp. p. 171), from the Hausvogtei (p. 160). — Room 33: Spreewald Room (comp. p. 215). — Room 34: Pottery; Potsdam and Rheinsberg faience, terracotta reliefs after Schinkel. — Room 35: Berlin room of the early 19th century. — Rooms 37-39 contain ecclesiastical antiquities. Room 38: on the right, Carved altar from Fehrbellin with scenes from the Passion (ca. 1520); on the left, painting of the Resurrection from the church of St. Nicholas (1560; p. 158). — Rooms 40 and 41: Metal utensils. — Rooms 42-45 contain plans and views of Berlin; in R. 42, to the left, the plan by Memhardt, of 1650 (the oldest), and the plan by Schultz, of 1688 (Berlin as a fortress); view of the street Unter den Linden about 1820. R. 43. Paintings (on the walls): View of the Palace before its reconstruction by Schlüter; view of the former Königsbrücke with the colonnades (p. 152), by E. Gärtner (1832); three sketches by Hummel of the works connected with the granite basin (p. 64) by the Old Museum. R. 44: Menzel's picture of the Tempelhofer Feld (unfinished; 1847; p. 172). R. 45: Rococo room; Berlin porcelain (in the middle, that made by W. K. Wegely, 1752-57). — Room 46: Guilds; two diplomas designed by Menzel. — Room 47: Memorials of G. Schadow; portrait of Moses Mendelssohn (comp. p. 147) by Graff; albums. — Room 48: Engravings by Chodowiecki (1726-1801). — Room 49: Antiquities of local importance, particularly coins; placard of 1806 ('Rest is the first duty of a citizen').

The GROUND FLOOR, which may be entered from the Great Hall (p. 154) by a door in the back-wall, contains a selection of the *Pre-historic Antiquities*, including (in R. 6) the objects found in the 'royal tomb' of Seddin in N.W. Brandenburg (later bronze period, ca. 1000 B.C.); the contemporaneous objects discovered at the large settlement near Buch (p. 210) are shown by special permission.

Behind the museum are the last two relics of the old fortified town of Berlin (comp. p. 41), namely, part of its wall, and the 'Wusterhausen Bear' (comp. the inscription), which was removed hither from its original site. Opposite the museum to the E. is the *Landes-Versicherungs-Anstalt* (an insurance office), by Messel. — To the S. at the beginning of Köpenicker Str. (Pl. R, 28), a marble statue of *Schulze-Delitzsch* (1808-83), founder of the co-operative system in Germany, by Arnoldt, was unveiled in 1899. The bronze groups on the pedestal represent the alliance of industrial and agricultural labour, and a woman of the working class teaching her son.

In the S. part of KLOSTER-STRASSE (Pl. R, 26; Underground railway station, p. 12), which still preserves its quaint appearance, on the right (No. 36), is the —

Museum of German National Costumes and Domestic Industries (Sammlung für Deutsche Volkskunde; Pl. R, 26), an extensive and valuable collection founded in 1889 by private munificence and handed over to the government in 1904. Adm., see p. 34. Director, Prof. Karl Brunner. Official guide, 1922.

The overcrowded rooms enclose a court. Everywhere are life-size costume figures. In addition to the geographical arrangement of exhibits there are in every room comparative collections of objects according to their varying uses.—To the right in Room 1: Eastern Prussia (Lithuania), Pomerania (objects from Mönchgut in the island of Rügen), Schleswig-Holstein, Vierlande near Hamburg. Upper Bavarian bridal wain. Combined kitchen and living-room from E. Frisia.—Corridor 2 leads to the Virchow Room (3): Objects from the Altes Land ('Old Country') near Hamburg; old N. German fire-place.—Room 4: Silesian room; Westphalia, Hanover, Brunswick, Hesse, Lippe.—Room 5: Thuringia (Altenburg costumes), Prussian Saxony (saltminer's costume), Mark Brandenburg, Lusatia.—Room 6: Peasant's room in the Spreewald (p. 215); Alsatian peasant's room.—Ascending and descending some steps we reach Room 9: Swiss room with panelling (1644) and faience stove from Winterthur (1665). Baden (in a glass case, model of a votive cross from the Black Forest), Württemberg.—Room 10: Bavaria.—Room 11: Chamber and kitchen from Upper Austria.—Room 12: Comparative spinning and weaving collection.—Room 13: Large collection of South German votive gifts; vehicle used at the Leonhardi pilgrimage at Tölz, near Munich.—Room 14: Models of houses. Funeral objects, popular medicine, festive utensils and cakes. Salzburg and Swiss masks; rider on a white horse. Neapolitan representation of the Nativity ('Presepe', 18th cent.).

BUILDING IN THE COURT (apply to the attendant). Room from Hindelopen in Dutch Friesland; walls lined with Delft tiles; carved cabinets. At the back, so-called Besemer (fast) carriage. Room from Lüneburg, with rich panelling of 1570; within, guild antiques.

On the E. side of Kloster-Strasse, No. 76, is the *Lagerhaus*, now used for various purposes, built in 1706 on the site of the so-called 'Hohes Haus', the Berlin residence of the margraves and early electors before the palace was built (p. 42). Elector Frederick I. received the homage of his subjects here in 1415.—Beyond a passage is (No. 75) the former State Art School ('Kunstschule'; comp. p. 175), erected in 1877-80 by Gropius & Schmieden.

Adjoining the former State Art School is the *Gymnasium zum Grauen Kloster*, a grammar-school founded in 1574, containing the conventual and chapter-rooms (the latter dating from 1474) of the old Franciscan monastery. A tablet on the outer wall recalls the fact that Bismarck was a pupil here in 1830-32.—The early-Gothic **Kloster-Kirche** (Pl. R, 29; verger, Propst-Str. 14-16), erected in brick, ca. 1292, is, in virtue of its fine choir, the most interesting mediæval building in Berlin. It contains a painting in memory of Count Johann von Hohenlohe (d. 1412); a memorial to Samuel Rodegast (d. 1708), once rector of the gymnasium; and a Crucifixion carved in wood (late-Gothic). The choir-stalls date from about 1500. The church was restored in 1842-44, when the vestibule, staircase-towers, and ridge-turret were added.

Farther on in Kloster-Str., left side, is the *Parochial-Kirche* (Pl. R, 29), begun in 1695 from Nering's design and finished in 1714 by Gerlach; the handsome tower, containing a peal of bells (carillons worked by keyboard on Sun. 1-1.45, Wed. 11.30-2, holidays 12), was added in 1715.—To the right is the **Stadthaus** (Pl. R, 29), a large municipal building in the Roman baroque style, designed by *L. Hoffmann* and erected in 1902-11 at a cost of 350,000*l.* The massive round tower (331 ft. in height) in Jüden-Str. is crowned by a Fortuna in wrought copper. Below the tower is the entrance to the three-storied hall, which contains a bronze bear by Wrba. Adm., see p. 38.

To the W. of the Stadthaus is the **MOLKEN-MARKT** (Pl. R, 26, 25), the nucleus of the earliest settlement on this side of the Spree. The narrow alley *Am Krögel* leading down to the water still retains some old courts. To the S.W. of the Molken-Markt the Mühlen-damm leads to Alt-Kölln (comp. below). Before reaching it, we pass *Ephraim House* (to the right, at the corner of Post-Str.), built in 1761 by Ephraim the Jew, known for his dealings with Frederick the Great. This is the best-preserved private house of the rococo period in Berlin; since 1895 it has been occupied by municipal offices.—To the N., in Post-Str., is the—

Church of St. Nicholas (Nikolai-Kirche; Pl. R, 26), the oldest church in Berlin. The lower parts of the towers, consisting of square blocks of granite, date from the beginning of the 13th cent., the choir from the 14th, and the nave from the 15th century; the Chapel of Our Lady, with Gothic stepped gable, was added on the S. side in 1452. The church was restored in 1877-80 by Blankenstein, who added the N. tower. The interior (verger, Propst-Str. 14-16) deserves a visit for the sake of the picturesque general effect of its brick nave and aisles, and also for the numerous tablets, paintings, etc., in which every artistic style, from the end of the Gothic period down to the rococo era, is represented. The figure of Death, by *Schlüter*, at the Männlich family vault (1701, under the organ), is especially worthy of attention. The Kötteritz Chapel (1610; under the organ-loft, to the right) is a well preserved example of late-Renaissance work. To the left in the choir is the tomb of Pufendorf, the celebrated jurist (1632-94). Paul Gerhardt, the hymn-writer (p. 216), was pastor of this church from 1657 to 1666, and, from 1691-1705, P. J. Spener, the father of German Pietism.

IN ALT-KÖLLN (p. 41) Brüder-Strasse and Breite Strasse (Pl. R, 25) run from Schloss-Platz towards the S. At Brüder-Str. 11-12 are the offices (built in 1905 by Reimer & Kürte) of the *Berlin Fire Insurance Company*, founded in 1812 as one of the earliest German companies. The house Brüder-Str. 13 (on the right; early 18th

cent.), once the property of *Friedrich Nicolai*, the bookseller and friend of Lessing (d. 1811), was the temporary abode of *Theodore Körner*, the poet, in 1811 and 1813 (tablets in memory of both and a bust of Lessing). On the first floor is the small *Lessing Museum* (Pl. R, 25; adm., see p. 34), containing memorials of Lessing, Nicolai, and the Körner family, and the rudiments of a theatrical museum. — The interior of *Ermelersches Haus*, Breite Str. 11, built in 1761 for Damm, the army contractor, afterwards occupied by Countess Lichtenau (comp. p. 144), is attractively decorated in the rococo style (landscapes by Fechelm the Elder). The rest of this block belongs to the firm of *Rudolf Hertzog* (p. 30), founded in 1839. The composer *Lortzing* (1801-51) was born at Breite Str. 12 (tablet with portrait, above, to the right).

Opposite the end of Breite Str., in the KÖLLNISCHER FISCHMARKT (Pl. R, 25), stands a house (No. 4) with a relief portrait of *Field-Marshal Derfflinger* (d. 1695), its original owner. — Fischer-Strasse, running hence to the S.E., is considered to be the oldest existing part of Alt-Kölln. At its beginning stands the municipal *Testing Office for Hygienic and Industrial Purposes*.

To the left, adjoining the Köllnischer Fischmarkt, is the handsome *Mühlendamm-Brücke* (Pl. R, 25), which was remodelled in 1888-92. On the N.W. side rises the castellated **Mühlendamm-Gebäude** (containing the Municipal Savings Bank, etc.), a reconstruction of the former royal mills, from designs by Blankenstein (1892-93). Opposite are bronze statues (1894) of the Margraves *Albert the Bear* (d. 1170), by Böse, and *Waldemar I.* (d. 1319), by Unger.

To the right of the Köllnischer Fischmarkt GERTRAUDTEN-STRASSE runs S.W., one of the chief thoroughfares of the inner town. In a square on the W. side rises the *Church of St. Peter* (Pl. R, 25), a Gothic brick building erected in 1847-53 by Strack, with a slender tower 316 ft. high. — Gertraudten-Str. ends at the *Gertraudten-Brücke*, rebuilt in 1894-95, and embellished in 1896 with a bronze group, by Siemering, of *St. Gertrude* (d. 659), abbess of the Franconian convent of Nivelles and patron saint of travellers, reviving an exhausted wanderer. Beyond the bridge is —

SPITTEL-MARKT (Pl. R, 25), so called from the old hospital of St. Gertraudt situated here, a small but very busy square, surrounded by large business-houses. In the centre rises the *Spindler-Brunnen*, a fountain of red and grey granite.

UNDERGROUND RAILWAY. Spittel-Markt Station (p. 12) lies on the S. side of the Platz (another entrance to the E. in front of the Spindlershof). — **TRAMWAYS** (pp. 13-21) run from Spittel-Markt to Anhalt Station (62, 162), Brandenburg Gate (13), Gesundbrunnen (8, 17, 99), Görlitz Station (91), Hackescher Markt (8, 17, 33, 47, 99), Hallesches Tor (64, 99, 164), Kreuzberg (99), Lehrte Station and Moabit (13), Neukölln (47, 58, 65), Rathaus (8, 17, 33, 47, 58, 62, 64, 65, 69, 72, 74, 99, 162, 164, 169), Silesian Station (13, 76, 176). — **OMNIBUSES**, see p. 21.

At Wall-Str. 5-8, to the E. of Spittel-Markt, are the business premises of *Jacques Ravené Söhne*, wholesale metal merchants (founded 1775). To the left of Ravené's, at Wall-Str. 9-13, are a series of courts and buildings occupied by Spindler's dye-works (Pl. R, 25; comp. p. 188), known as the *Spindlershof*; in front are large business premises in the Romanesque style built by Kayser & Von Groszheim. — Wall-Str. ends to the E. at the Märkisches Museum (p. 154). — Leipziger Strasse (p. 127) runs from Spittel-Markt to the W. through the Friedrichstadt.

To the N.W. the FRIEDRICHS-WERDER (p. 42), which from 1662 to 1709 was a little town by itself, is bounded by the Kupfergraben, Niederwall-Str., and Oberwall-Str., and extends as far N. as the Zeughaus (p. 57). Niederwall-Str. debouches into Hausvogtei-Platz.

HAUSVOGTEI-PLATZ (Pl. R, 22) is surrounded by several large business-houses besides the Reichsbank. It is a centre of the dress-making trade. Underground Railway, see p. 12. — Hence we may proceed either to the W. by Mohren-Str. to Gendarmen-Markt (p. 126) and Wilhelm-Platz (p. 130), or to the S. by Jerusalemer Str. to Dönhoff-Platz (p. 127). — To the N.E. rises the —

Deutsche Reichsbank (Pl. R, 22, 25), now occupying an entire block. The chief building, Jäger-Str. 34, a coloured Renaissance edifice in brick and sandstone, erected by *Hitzig* in 1869-76, contains on the staircase a bronze statue of William I., by Böse. Of the annexes, the office for securities in Hausvogtei-Platz, built in 1892-94 by Hasak, occupies the site of the 'Hausvogtei', an old house of detention, which in its time held many political prisoners. — Friedrichs-Werder Church, p. 64, Bau-Akademie, p. 62.

10. Northern and Eastern Quarters.

Natural History Museums.

Wilhelm-Strasse (p. 130) is continued to the N. of the Linden by NEUE WILHELM-STRASSE (Pl. R, 20). In the latter, at the corner of Dorotheen-Str. (p. 144), is the former *Military Academy*. The present building, by Bernhardt & Schwechten (1882), contains the *German Army Library* (Deutsche Heeresbücherei), which was established in 1919. Opposite, to the N., are the *Hygienic, Pharmacological, Physico-Chemical, and Physical Institutes* of the University.

Beyond the *Marschall-Brücke* (view to the left, over the Spree, of the Reichstags-Gebäude) LUISEN-STRASSE (Pl. R, 20, 21) leads to the Neues Tor. Close to the bridge, on the left, Schiffbauerdamm 25, is the *Komödien-Haus* (p. 26), by W. Hentschel (1908). At No. 22, to the right, is the office of the *Berlin Electricity Works*,

which generate the power for the electric tramways, the street-lighting, etc. At Luisen-Str. 33-34 is a branch of the *Ministry of Labour* (comp. p. 163). A tablet on No. 24a, opposite, marks the house where the historian *Leopold von Ranke* lived since 1844 and died in 1886 (tomb, p. 166). In Karls-Platz, which is crossed by Luisen-Strasse, a monument in shelly limestone, by Klimsch, was erected in 1910 to *Rudolf Virchow* (1821-1902; comp. below; tomb, p. 174). On the substructure is a medallion-portrait of the pathologist, and a group symbolizing Science struggling with Disease. Behind is a bronze relief of Virchow surrounded by his colleagues.

This part of Luisen-Str. is occupied by numerous medical establishments. Farther on, at the corner of Schumann-Str., is a monument to *Albrecht von Graefe*, the oculist (1828-70), with fine reliefs in terracotta, by Siemering. On the left is the **Charité** (Pl. R, 21), a large hospital founded in 1710. It serves also as a teaching institution in connection with the University, and is united with the *Pathological Institute*, which attained its present importance under the management of Prof. Virchow (see above).—On the right, at Luisen-Str. 56, is the *Veterinary College* (Pl. R, 21), opened in 1790 (250 students). In front of the main building is a bronze statue of *A. C. Gerlach* (d. 1877), a former rector, by Panzner. At the rear is the remarkable 'Theatrum anatomicum' built in 1789-90 by K. G. Langhans in the form of a Greek cross with a shallow dome; here also is the *Anatomie* (University Anatomical Institute). Nos. 58-59 are the *Langenbeck-Virchow-Haus* (completed in 1915) of the German Surgical and the Berlin Medical Societies.

In Luisen-Platz, between the end of Luisen-Str. and the Neues Tor, are a marble statue by Tuillon (1916) of *Robert Koch* (1843-1910; comp. p. 165), the bacteriologist, and a limestone statue by F. Klimsch (1921) of *Emil Fischer* (1852-1919), the chemist. In the square, to the left (Nos. 2-4), is the *Kaiserin-Friedrich-Haus* for medical instruction, containing medical collections, etc. (adm. to the collection of instruments, Mon.-Fri. 10-3, to the historical department, on application, 10-2, free).—To the E. of the Neues Tor, Hessische Str. 1-3, is the *Chemical Institute* and (No. 4) the *Physiological Institute* of the University.

Outside the Neues Tor (Pl. R, 21) Luisen-Str. joins the long INVALIDEN-STRASSE, which begins on the E. beyond the Stettin Station (p. 165) and ends on the W. in Moabit. In this street, nearly opposite the Neues Tor, on the site of the old royal iron foundry (comp. p. 155), are three important scientific institutions: the Agricultural Academy, to the E.; the Museum of Natural History, in the middle; and the Geological Institution, to the W. (p. 163).

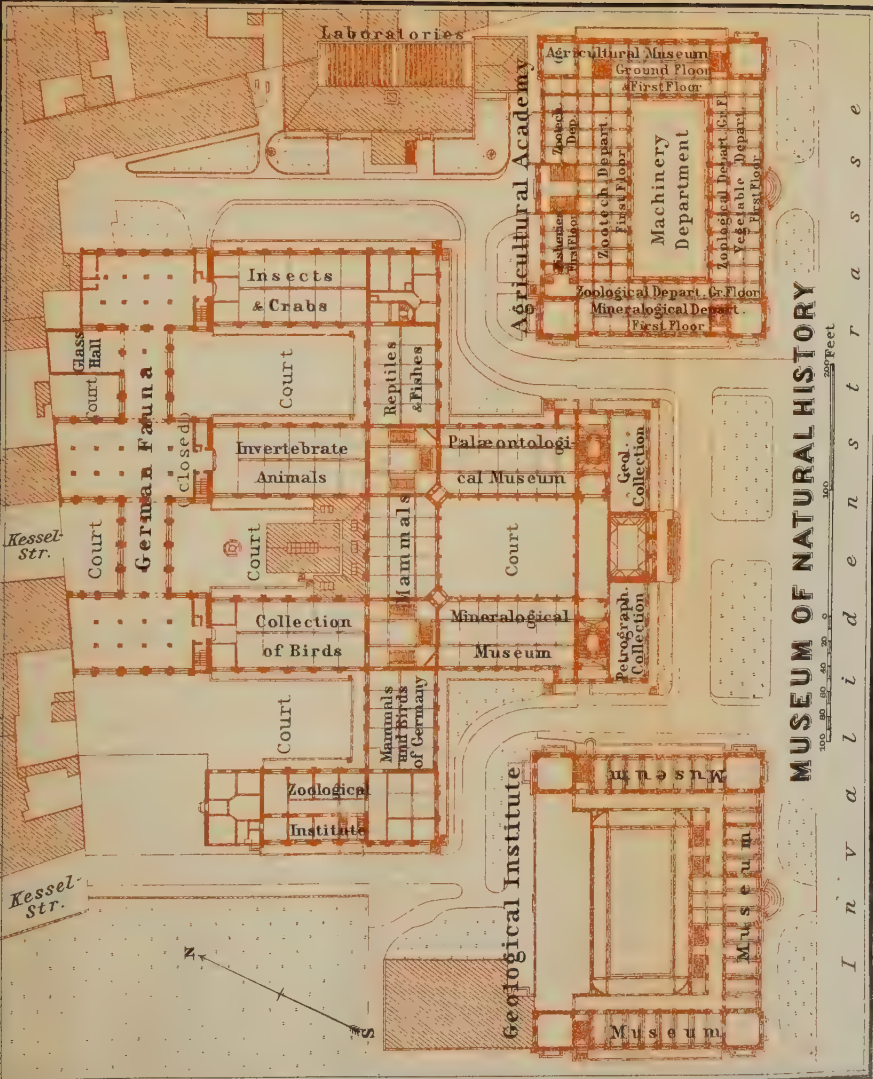
TRAMWAYS (see p. 13-21) from the Neues Tor: 10, 11, 14, 44, 51, 56, 57, 151, and (via Chaussee-Str., to the E.) 1, 25, 28, 29, 32, 68, 97, 168

The **Agricultural Academy** (Pl. R, 21; 955 students), originally founded in 1806 by A. Thaer (p. 62) at Möglin, his farm, 30 miles N.E. of Berlin, was removed to its present quarters in 1880. It contains the **AGRICULTURAL MUSEUM** (adm., see p. 33; official guide, 1921). In the vestibule are models illustrating the history of manual tools and of the plough. In the covered court, straight on, is the *Machinery Department* (objects changed from time to time), including a collection of models. On the ground-floor also (in front and to the left) is the *Zoological Department*, with a large collection of the skulls and skeletons of domestic animals. — On the first floor, on the N. side, is the *Zootechnical Department*, illustrating the development of stock-farming and fisheries. The W. wing contains the *Mineralogical and Geological Department*: specimens of rocks and soil; mineral fertilizers; geological map of Berlin (to the depth of 1250 ft.); representations of the salt industry at Stassfurt and of the saltpetre industry in Chile. The *Vegetable Department*, in the S. wing, illustrates the history of gardening, agriculture, and forestry; also the relative values of different foods, etc. On the side next the glass-covered court is a colonial section. In the E. wing is a *Technological Department*; also collections illustrating the biology and pathology of plants.

The ***Museum of Natural History** (Pl. R, 21), built in 1883-89, bears on its façade portraits in sandstone of L. von Buch (1774-1853), the geologist, and Johannes Müller (1801-58), the physiologist. Adm., see p. 35. The building accommodates three separate institutions, each with its museum, viz. the *Geological & Palaeontological Institute*, the *Mineralogical & Petrographical Institute*, and the *Zoological Institute*. — The 'Main Collections', on the first and second floors, are reserved for students. The 'Exhibition Collection', to which alone the public are admitted, occupies most of the ground-floor.

To the right of the entrance are two rooms containing the **GEOLOGICAL SECTION**.

The **PALAEONTOLOGICAL MUSEUM** lies also to the right, adjoining the court. It contains remains of the chief types of fossil animals, the invertebrates (notably the large ammonites) being to the right, the vertebrates to the left. In front are skeletons of an *Ophthalmosaurus* and a *Teleoceras* (hornless rhinoceros). By the entrance-wall, *Ichthyosaurs* (one with traces of the skin, another with embryo) and footprints of the *Chirotherium* and *Iguanodon*; by the partition, to the left, marine crocodiles (*Stenosaurus*); on the back of the partition wall to the right, a *Plesiosaurus* (snake-necked sea-saurian), well preserved. By the fourth window to the left is an **Archæopteryx* (the oldest known bird) in lithographic stone (from Solnhofen in Bavaria; only a cast is exhibited), the gem of the collection; a second specimen is in the Natural History Museum in London (not so well



MUSEUM OF NATURAL HISTORY

100 80 60 40 20 0 Feet

I n v a l i d e n s t r a s s e



preserved). In the middle are skeletons of the extinct giant bird (*Dinornis*) of New Zealand. The last section of the room contains a sea-cow (*Halitherium*), remains of primæval quadrupeds (giant armadillo or *Glyptodon*, with its carapace placed separately); skin of a giant sloth (*Grypotherium*) from Patagonia.

The MINERALOGICAL MUSEUM lies to the left of the entrance. The room next the street contains the petrographical collection. In the principal room opposite is the mineralogical-crystallographic collection: in the centre are meteorites, by the last window on the left are precious stones (also artificial ones).

The ZOOLOGICAL MUSEUM is an admirably selected collection, illustrating all the important groups of the animal world, with the fauna of Germany placed in the foreground. — In the glass-covered court are skeletons of the larger animals; east of the skeleton of a *Diplodocus Carnegiei*, 80 ft. in length (original in Pittsburg, Pa.); bones of a giant *Saurian discovered in the diggings of fossil animals on the Tendaguru hill in the former German E. Africa (now Tanganyika Territory). Beyond, in the central rooms of the transverse building, are the mammals; to the W. are the most important mammals and birds of Germany, to the E. the reptiles, amphibious animals, and fishes. — Three wings project to the N. from the above-mentioned transverse building. In the left is the extensive systematic collection of birds; in the middle are the invertebrate animals; in the right, the insects, crabs, etc. In the new N. transverse wing there will be displayed the German fauna in biological arrangement.

The **Geological Institution** (Pl. R, 21) was built in 1874-78. The Prussian *Museum of Geology* on the first floor, which is to be supplemented by a department of applied geology on the ground-floor, is not open at present, but a valuable collection of amber may be inspected on application.

In Invaliden-Str., to the W. of the Geological Institution, is the **Gnaden-Kirche** (Pl. R, 21; verger, Kessel-Str. 28), a Romanesque sandstone building by M. Spitta (d. 1902), erected in 1891-95 to the memory of Empress Augusta. The choir has fine stained-glass windows by Linnemann and glass mosaics designed by Gesellschaft. In front of the church stands an obelisk commemorating the loss of the corvette 'Amazone' in 1861. — Farther on, to the W. of Scharnhorst-Str., is the former *Kaiser Wilhelm Academy* (Pl. R, 21) for the army medical corps, a baroque building by Cremer and Wolfenstein (1905-10), with sculptures by O. Lessing, Katsch, Felderhoff, and others. The institute is now a branch of the Public Health Office (p. 178), while the *Ministry of Labour* (comp. p. 161) has taken over the greater part of the building.

The *Invaliden-Haus* (Pl. R, 21), on the W. side of Scharnhorst-Str., erected by Frederick the Great in 1748 'læso et invicto militi',

is devoid of architectural interest. Opposite, in the *Invaliden-Park*, is the *National Warriors' Monument*, a Corinthian column of iron, 145 ft. high, erected in 1854 to the memory of soldiers who fell in 1848-49 (view from the top; apply to porter of Invalidenhaus at portal near the Academy; Sun. only, 3 till nightfall).

The INVALIDEN-KIRCHHOF, adjoining the Invalidenhaus on the N., is the burial-place of many distinguished officers (including some generals who served in the Great War): *Scharnhorst* (d. 1813; monument by Schinkel, with reliefs by Tieck); *Boyen* (d. 1848), founder of the 'Landwehr'; *Winterfeldt* (d. 1757; comp. p. 130); and *Taubezien von Wittenberg* (d. 1824).

Invaliden-Strasse leads from the *Berlin and Spandau Canal* (to the left is the Humboldt-Hafen; comp. p. 141) to the W. into the quarter of MOABIT (comp. p. 49).—To the right, occupying the old Hamburg Station, is the **Museum of Traffic and Engineering** (Verkehrs-Museum; Pl. R, 21; adm., see p. 35), opened in 1906. In the main building is displayed the development of railways by means of models and originals. On the two floors of the W. wing (entrance beyond the cloak-room) is exhibited the Haarmann collection of rails (on the upper floor, a plank-way from Deivenmoor); in the E. wing, on the lower floor, is a good collection of structures under water, on the upper floor, structures above ground.

Farther on, to the left, are the Lehrte Station (p. 141) and the Exhibition Park (p. 141). To the right, opposite the latter, are the *Zellen-Gefängnis* (cellular prison) and the former *Oberfeuerwerker-Schule*.

Beyond the Exhibition Park, Invaliden-Strasse joins the Alt-Moabit street (p. 141). From this point one may proceed to the S. by Paul-Str. and the Luther-Brücke near the château of Bellevue to the Tiergarten (p. 177).—In Alt-Moabit, to the right, is the **Criminal Court** (Pl. R, 15, 18), built in 1877-81, with cells for prisoners on trial. Visitors are admitted to the trials (almost daily from 9.30 a.m.); entrance to the criminal courts in Turm-Str., to the courts for petty offences in Alt-Moabit street. In front of the building is a bronze group of a lion and a serpent, by A. Wolff.

Farther on in Alt-Moabit is the *Church of St. John* (Pl. R, 15), by Schinkel, with a tower added by Stüler. Kirch-Str., diverging here to the left, leads to the *Moabiter Brücke*, beyond which is the *Bellevue Station* of the Stadtbahn (p. 11).—To the right are the grounds known as the *Kleiner Tiergarten*, wherein, facing the *Moabit Hospital* (Pl. R, 15) where he once practised, stands a bronze bust by Tuailon (1912) of *Rudolf von Krenvers* (d. 1909). Nos. 99-103, to the left, accommodate *Bolle's* large dairy. Farther on, at the end of Strom-Str., to the left, is the *Lessing-Brücke*, adorned with four reliefs, by O. Lessing, of scenes from Gotthold Ephraim Lessing's dramas (comp. p. 159).

In the W. part of Moabit (Pl. R, 9) are several large factories: the *Allgemeine Elektrizitäts-Gesellschaft* (p. 166), Hutten-Str. 12-16, the turbine-hall of which is by P. Behrens (p. 47); the *Berlin-Anhalter Maschinenbau-Aktien-Gesellschaft*, Reuchlin-Str. 10-17; the machine-tool factory of *Ludwig Löwe & Co.*, Hutten-Str. 17-20.

At *Plötzensee*, to the N. of Moabit, and $\frac{1}{2}$ M. from the Beussel-Str. station of the Ringbahn (p. 11; tramway No. 14), is the *Penitentiary* (Pl. B, 9), built in 1868-78. To the E. is the **West-Hafen** of the *Berlin-Stettin Ship Canal*, opened in 1914. The canal, 62 M. long, 108 ft. broad and 10 ft. deep, accommodates vessels of 600 tons.

At the N. end of Friedrich-Strasse is the former Oranienburg Gate (Pl. R, 24), beyond which begins CHAUSSÉE-STRASSE, until 1880 the chief seat of the Berlin engine-works.

THE OLD DOROTHEENSTADT CEMETERY (Pl. R, 21, 24), at the beginning of Chaussée-Str. to the left, contains many handsome monuments. Near the E. wall repose the philosophers *Fichte* (1762-1814) and *Hegel* (1770-1831; p. 55); to the left of the main walk are the graves of *Schinkel* (1781-1841; comp. p. 45; monument designed by himself), *Rauch* (1777-1857; comp. p. 45), *Stüler* (1800-65; comp. p. 45; monument by Strack), *A. Borsig* (1804-54; comp. below; monument by Schadow), and *G. Schadow* (1764-1850; comp. p. 44); to the right of the main walk is the tomb of *Beuth* (d. 1853; comp. p. 45).

No. 13 Chaussée-Str. is *Borsig's Office*, built by Reimer & Körte; the Borsig Factory, formerly at Chaussée-Str. 1 (where its first locomotive was constructed in 1841), afterwards in Moabit, was transferred in 1898 to Tegel (p. 187). Farther on, Chaussée-Str. intersects Invaliden-Str., which leads to the left to the museums mentioned on pp. 162, 163, and to the right to the **Stettin Railway Station** (Pl. R, 24; see p. 2), with a station for suburban traffic (p. 12) on the W. side.

UNDERGROUND RAILWAY, TRAMWAYS, and OMNIBUSES, see p. 2.

Chaussée-Strasse leads to the suburb of WEDDING (Pl. B, 17; Ringbahn station, see p. 11). In Wedding-Platz is the *Dankes-Kirche* (Pl. B, 18, 21) erected by Orth in a modern Romanesque style in thanksgiving for the escape of Emp. William I. from attempts made on his life in 1878. — From this point MÜLLER-STRASSE continues Chaussée-Str. N.W. towards Reinickendorf-West and Tegel (p. 187).

To the W. of Müller-Str., near Putlitz-Str. Ringbahn Station (p. 11), the railway and the Spandau canal are crossed by the *Putlitz-Brücke* (Pl. B, 15; 962 yds. long). Near by, on the N. bank, is the *Institute for Infectious Diseases*, founded by R. Koch (p. 161). — Here also is the municipal **Rudolf Virchow Hospital** (Pl. B, 14, 15; chief entrance in Augustenburger Platz), an extensive establishment erected in 1899-1906 by *L. Hoffmann*, with 57 buildings, the tasteful simple architecture of which harmonizes admirably with the surrounding gardens. It covers an area of 63 acres (2000 beds; inspection allowed on week-days 8-3 on application at the super-

intendent's office). Tramways Nos. 29, 42, 68 (See-Strasse), and 4, 15 (Augustenburger Platz).—To the N., in See-Str., are several educational establishments of the Agricultural Academy.

At Gericht-Str. 37-38 (Pl. B, 17), to the E. of Müller-Strasse, is the municipal *Crematorium*, opened in 1912; farther to the N. are the *Bergmann Electricity Works* (Pl. B 16; 10,000 employees, comp. p. 214) and the *Schiller Park* (Pl. B, 13; See-Strasse Underground Station, 4 min. to the S.), laid out in 1909-13 by F. E. Bauer on the sandhills of the Rehberge; a good view may be had from the terrace, on the lower part of which bronze figures of wrestlers by W. Haverkamp (1906) and a Flora by H. Engelhardt (1911) are to be seen.

For the districts to the N. of Old Berlin the chief centre of traffic is the small *Hackescher Markt* (Pl. R, 26), situated near Börse Station (p. 11) and Monbijou-Platz (p. 147).

TRAMWAYS (pp. 13-21): Nos. 5, 8, 17, 27-29, 33, 40, 42, 47, 52, 54, 55, 78, 99.

At Rosenthaler Str. 27-31 is a large store of *A. Wertheim* (comp. p. 28), built by Messel. Farther on is a wall fountain, with the figure of a girl drawing water, by K. von Uechtritz.

To the W. of Rosenthaler Str. is the *Sophien-Kirche* (Pl. R, 27), founded by Queen Sophia Louise in 1712. The churchyard contains the tombs of Zelter, the composer (d. 1832; comp. p. 56), and of Leopold von Ranke (d. 1886; comp. p. 161).—To the E. of Rosenthaler Str. is the *Old Garrison Churchyard* (Pl. R, 27), with the graves of F. de la Motte-Fouqué (1777-1843), the author of 'Undine', and of General von Lützow (1782-1834), leader of the 'Black Troop' of volunteers against Napoleon.

Brunnen-Str. runs N. from Rosenthaler Platz towards the suburb of Gesundbrunnen. To the left, in Pappel-Platz (Pl. R, 24), is the *Geldzähler* (Money Counter) fountain by E. Wenck (1912).—At Brunnen-Str. 107a is the *Allgemeine Elektrizitäts-Gesellschaft* (Pl. B, 23), one of the largest companies of the kind (55,000 employees); comp. pp. 141, 165, 188; the buildings in Volta-Str. are by P. Behrens (p. 47).—Beyond lies the—

Humboldthain (Pl. B, 20, 23), a park 90 acres in area, laid out in 1869-76 by G. Meyer (p. 170). Near Brunnen-Str. is a group of large erratic boulders, dedicated to Alexander von Humboldt, and a marble bull by M. Geyger.—Brunnen-Str. ends at *Gesundbrunnen Station* on the Ringbahn, the Stettin line, the Nordbahn, and the Kremmen and Wittstock line (Pl. B, 23; comp. pp. 11, 187).

To the S. E. of the former Schönhauser Tor (now Schönhauser Platz; Underground Station, p. 12), in Bülow-Platz, is the *Volksbühne* (Pl. R, 27, 30; p. 25), a large co-operative theatre. This stern, impressive building was erected in 1913-15 by O. Kaufmann, the shelly limestone façade being adorned with sculptures by F. Metzner; the plain but tasteful interior is fitted up in dark polished wood. To the W. of Schönhauser Allée, in Fehrbelliner Str., is the Roman

Catholic Church of the Sacred Heart (Pl. R, 27), designed by C. Hehl in 1897-98 in an early-Romanesque style. In Senefelder-Platz (Underground Station, p. 12) is a marble monument to *A. Senefelder*, the inventor of lithography (1771-1834), by Pohle (1892).—The *Old Jewish Cemetery* (Pl. B, 30) possesses some handsome tombstones.

About 3 M. beyond Schönhauser Platz lies **Pankow** (Pl. B, 25, 26; Ratskeller Restaurant, Linder's Restaurant; tramways Nos. 30, 46, 47, 49, 54, 57, 116), a favourite resort in summer (57,900 inhab.), with a station on the Stettin railway and on the Nordbahn (pp. 187, 210). To the W. is the pretty Bürger Park, with a restaurant.—About $\frac{3}{4}$ M. farther on is the village of **Nieder-Schönhausen** (19,000 inhab.; Restaurant Schloss Schönhausen, Linden-Str. 11; tramways Nos. 23, 30, 47, 49, 57, 116). The royal château, completed by Eosander von Goethe (comp. p. 67) after 1708 and from 1740 the summer residence of the wife of Frederick the Great, Elisabeth Christina (d. 1797), has a fine park containing some very old trees.

The districts lying to the E. of the old town of Berlin are of little interest; they are best approached from Alexander-Platz (p. 152).

To the E. of the Königs-Tor and Landsberger Platz extends the **Friedrichshain** (Pl. R, 33, 36; tramways Nos. 1, 4, 9, 10, 58, 60, 62, 64, 65, 74, 75, 81, 162, 164), a park laid out in 1845 and enlarged in 1874-76. Near the Königs-Tor is the **Märchen-Brunnen*, a large structure in limestone designed by L. Hoffmann (1913). The water flows down over shallow steps flanked by ten groups from fairy tales (Hänsel and Gretel in the foreground), by Taschner. On the right and left, enclosed by hedges, are large legendary figures by Wrba. Behind the principal basin is an arcade on which are figures of animals by J. Rauch; beyond are groups of children, also by Wrba.—In front of the W. wall of the municipal *Krankenhaus am Friedrichshain* (Pl. R, 33), a large hospital built in 1868-74, near Landsberger Allée, is the small *Friedhof der Märzgefallenen*. Here are the graves, now overrun with ivy, of 187 revolutionaries who fell on March 18th, 1848, and a number of those who were accidentally killed in the civil disturbances of Nov. and Dec. 1918.

About $2\frac{1}{2}$ M. to the N.E. of the Königs-Tor is **Weissensee** (Pl. B, 34), with 45,900 inhab. (Ringbahn Station, see p. 11; tramways Nos. 10, 33, 60, 62, 72, 73, 162). A pretty walk may be taken round the lake.

To the N. of Frankfurter Allée, by which the main stream of traffic passes to the E., lies the **Städtischer Zentral-Vieh- und Schlachthof** (Municipal Cattle Market and Slaughter Houses; Pl. R, 38; tramways Nos. 58, 65, 81, and near by, 4, 9). The market is open free (market-days Wed. and Sat.; adm. to the slaughter-houses by tickets obtained at the office in Thaer-Str. 31). The establishment possesses a restaurant and is connected with a special station on the Ringbahn (p. 11).

A little to the E. lies **Lichtenberg** (Pl. R, 41; Ratskeller Restaurant, Möllendorf-Str. 6) with 145,000 inhabitants. Stations: Stralau-Rum-

melsburg on the Stadtbahn, Frankfurter Allée on the Ringbahn; suburban stations of Lichtenberg-Friedrichsfelde and Neu-Lichtenberg on the Ostbahn. Tramways (pp. 13-21): Nos. 61, 68-70, 76, 168, 169, 176 and the line (p. 21) connected with the Elevated Railway route 2. — N.E. of Lichtenberg is the municipal lunatic asylum of *Herzberge* (tramways Nos. 168, 169). — To the E. near Friedrichsfelde-Friedhof Station of the Wriezen line (see below) is an interesting municipal cemetery, in which are buried a number of well-known socialists, including Dr. K. Liebknecht and Rosa Luxemburg, the ring-leaders of the Spartacist rising of Jan. 1919, in which they met their death.

Near the Spree lies the **Silesian Railway Station** (Pl. R, 31; pp. 3, 11), connected with the Wriezen Station on the E. side.

TRAMWAYS, see p. 3.

In *Andreas-Platz* (Pl. R, 31), to the N. of the Silesian Station, is a monumental seat and two marble groups: Worker and his son, by Haverkamp, and Woman of the people with her child, by Gormanski. At Andreas-Str. 71-73 is the factory of *Julius Pintsch Ltd.* (railway-carriage lighting, gas-meters, etc.).

To the S.E. of the Silesian Station the river is spanned by the **Oberbaum-Brücke** (Pl. G, 34), a massive brick structure 500 ft. long and 90 ft. broad, with two towers in the centre, built by Stahn in 1895-96. The bridge carries the Elevated Railway across to its terminus Warschauer Brücke (p. 13), close to *Warschauer Strasse Station* of the Stadtbahn (Pl. G, 34; p. 11). Near the station rise the buildings of the *German Incandescent Light Co. Ltd.* (founded in 1892), which produces incandescent mantles, utilizing the inventions of Dr. Auer von Welsbach, and electrical heating and cooking apparatus. — Between the Oberbaum-Brücke and Stralau (p. 170), on the right bank, is the *East Harbour*, opened in 1913.

11. Southern and South-Western Quarters.

Kreuzberg. Tiergarten Quarter. Schöneberg.

To the S. of Leipziger Str. (p. 127) in the Friedrichstadt three great newspaper firms (comp. p. 31) have their headquarters in close proximity to one another. At the corner of Jerusalemer Str. and Schützen-Str. is the house of *Rudolf Mosse* (comp. p. 130; *Berliner Tageblatt*), the advertising agents; at the corner of Jerusalemer Str. and Zimmer-Str. is the *August Scherl Co. Ltd.* (*Berliner Lokal-Anzeiger*, Tag); at Koch-Str. 22-26, *Ullstein & Co.* (*Berliner Morgenpost*, *Vossische Zeitung*).

At the E. end of Koch-Strasse is the *Jerusalem Church* (Pl. G, 22, 25). Passing the church, LINDEN-STRASSE (Pl. G, 22) leads S. to Belle-Alliance-Platz (p. 170). To the S. of the church, at Nos. 20-21, are the offices of the *Victoria Insurance Co.*, by Walther (1912), employing 3500 clerks. No. 14 is the *Consistory* for the

province of Brandenburg, built by Gerlach in 1734-35; until 1913 it was the Royal Court of Appeal.

ORANIEN-STRASSE leads E. from the Jerusalem Church into the industrial S.E. quarter (p. 49). At Nos. 90-91, corner of Alte Jacob-Str., is the **Reichs-Druckerei** (*Government Printing Office*; Pl. G, 25; no adm.), controlled by the Post Office; here the bank-notes and postage-stamps of the Reich are produced. Opposite, a new building is being erected from the plans of H. Bestelmeyer for the *Reichs-Schuldenverwaltung* (National Debt Administration). — In Waldeck Park, at the corner of Kürassier-Str., is a marble statue of *B. Waldeck*, the liberal politician (d. 1870), by Walger (1889). — Following Oranien-Str. we reach in turn Moritz-Platz (Pl. G, 25), where stands one of *A. Wertheim's* emporia (comp. p. 28), and ORANIEN-PLATZ (Pl. G, 28), the latter intersected by the *Luisenstadt Canal*; by the bridge, which was rebuilt in 1906, are four mighty candelabra.

TRAMWAYS (pp. 13-21), from Moritz-Platz: Nos. 1, 18, 28, 29, 36, 37, 41, 47, 58, 65, 93, 94, 98. From Oranien-Platz: Nos. 5, 11, 18, 27-29, 32, 44, 47, 58, 65, 93, 94, 98. — OMNIBUS No. 11, see p. 21.

To the N.E. of Oranien-Platz, by the Engelbecken, rises the handsome *Church of St. Michael* (Pl. G, 28), designed by Soller, and erected in 1853-56 as the first Roman Catholic garrison-church. Hence a walk of 5 min. to the S.E. takes us to the *Church of St. Thomas* (Pl. G, 31), built by Adler in 1864-69. Both churches are domed and exhibit a combination of Romanesque with Renaissance details. — Near the latter church, in Mariannen-Platz, is the *Bethanien Hospital* (Pl. G, 28), managed by Protestant sisters of charity. In front is a monument to the surgeon *Wilms* (d. 1880), by Siemering, and to the S., in Waldemar-Str., rises a marble monument erected in 1902 from designs by L. Hoffmann to the *Berlin Firemen*. The latter consists of two pylons flanking reliefs, by A. Vogel, of Athena directing the struggle with the monster Hydra and of suppliants seeking help.

At the end of Oranien-Str. is Oranien-Str. Station of the Elevated Railway (p. 13). Close by, in Lausitzer Platz, is the *Emmaus Church* (Pl. G, 31), built by Orth in 1893, a handsome brick edifice in the Romanesque style. A glass mosaic over the porch, designed by Mohn, represents Christ with the two disciples. — To the S., in Wiener Str., is the **Görlitz Railway Station** (Pl. G, 32; pp. 2, 12).

ELEVATED RAILWAY and TRAMWAYS, see p. 2.

The Elevated Railway (p. 13) passes eastwards down the centre of Skalitzer Str., which leads past the Emmaus Church to the Elevated Railway Station at the old SILESIAN GATE (*Schlesisches Tor*; Pl. G, 34). In the adjacent Gröben-Ufer, on the river-bank, is a landing-stage for steamers (p. 22), bearing figures of an oarsman and a boat-builder, by Janensch and Bernewitz. Oberbaum-Brücke, see p. 168.

Schlesische Strasse, running S.E. from the Silesian Gate, leads to the *Schlesischer Busch*. Farther on, Treptower Chaussée passes (25 min. from the Silesian Gate) *Treptow Station* (Pl. G, 38) on the Ringbahn (p. 11) and, beyond, traverses *Treptow Park* (230 acres). To the left is a pretty walk by the Spree affording a view of the village of *Stralau* (Pl. G, 41; 5000 inhab.; tramway No. 13), where once the 'Stralau draught of fish' (comp. p. 156) was celebrated near the picturesquely situated church. The villages of Stralau and Alt-Treptow are connected by a tramway tunnel nearly 500 yds. long. In Treptow Park, to the right, on the edge of the playground, is a statue by Manthe of *G. Meyer*, by whom the grounds were laid out in 1876-87. In the carp pond before a café is a sandstone group ('At the bottom of the sea') by O. Petri. — About 1 M. from the station lies the old village of **Treptow** (Pl. G, 42; 30,700 inhab.), containing several garden-restaurants on the river (Knape; Abtei, on an island). Tramways (pp. 13-21): No. 16; 11, 82 only as far as the station; 116 only as far as Grätz-Str. (Pl. G, 35, 36). Opposite the restaurants is *Treptow Observatory*, containing Archenhold's 'Giant Telescope', 69 ft. long, and astronomical collections (adm., see p. 38). — Beyond Treptow lies the *Plänter-Wald* (220 acres), another public park intersected with paths. In the park, on the bank of the Spree (1 M. from Old Treptow), are the *Eier-Häuschen* (two restaurants much visited from Berlin) beyond which the river walk is continued.

To the S. of Leipziger Strasse (p. 127) Friedrich-Strasse crosses Koch-Strasse (p. 168), and terminates at the circular BELLE-ALLIANCE-PLATZ (Pl. G, 23). Here rises the **Column of Peace** (*Friedens-Säule*), 60 ft. in height, erected in 1840 to commemorate the peace of 1815, crowned with a bronze Victory by *Rauch*. The four surrounding groups in marble represent the principal powers that took part in the victory of Waterloo (Great Britain, Prussia, the Netherlands, and Hanover). On the S. side of the Platz are marble figures of Peace, by A. Wolff, and History, by Hartzler.

On the S. the Belle-Alliance-Platz is bounded by the **Hallesches Tor** (Pl. G, 23), a monumental edifice erected in 1879 by Strack on the site of the old gate. — Outside the gate, to the left in Gitschiner Str., is the *Patent Office*, erected in 1905 from designs by Solf and Wichards. To the right of the Tor is Königgrätzer Str., at No. 88 (tablet) in which Bismarck went to school in 1822-27.

ELEVATED RAILWAY. Hallesches Tor Station (p. 13) is outside the gate to the right. — TRAMWAYS (pp. 13-21) run from the Halle Gate and Blücher-Platz (6, 31 from Blücher-Platz only) to: Anhalt Station (1, 4, 14, 15, 21, 70, 73, 95), Brandenburg Gate (1, 14, 15, 21), Dönhoff-Platz (42, 64, 99, 164), Friedrich-Strasse Station (9), Gendarmen-Markt (9, 55, 70, 73, 155), Gesundbrunnen (1, 42, 99), Hackescher Markt (42, 55, 99), Kreuzberg (6, 70, 73, 99), Lehrte Station and Moabit (14, 15, 21, to Moabit also 4), Museum Island (42, 55), Neukölln (4, 6, 15, 21, 31, 55, 95, 155), Opera House (9, 42, 55), Rathaus (64, 70, 73, 99, 164), Silesian Station (1), Schloss-Platz (70, 73), Schöneberg (6), Stettin Station (1, 9). — OMNIBUSES, see p. 21.

Opposite the Halle Gate the *Landwehr Canal* is crossed by the *Belle-Alliance Bridge*, 110 ft. wide, on the buttresses of which stand marble groups of Navigation, Fishing, Industry, and Trade. The canal is 6½ M. in length, and extends from the Silesian Gate to Charlottenburg, connecting the Upper and Lower Spree. — At the

S. end of the bridge is *Blücher-Platz* (Pl. G, 23), near which are several cemeteries.

The cemeteries of the *Jerusalem Kirche*, the *Neue Kirche*, and the *Dreifaltigkeits-Kirche* are connected, and have entrances from *Blücher-Platz* (to the left) and *Belle-Alliance-Str.*, the portion of the grounds lying along *Baruther Str.* (to the S.) being of particular interest. By the S. wall of the E. section is the grave of *Iffland* (d. 1814; comp. p. 44); close by, to the right of the main path in the central section, lies *F. Mendelssohn-Bartholdy* (d. 1847). Near the side-path to the left a handsome monument by Uphues marks the last resting-place of *H. von Stephan* (d. 1897; comp. p. 128). A gateway leads to the S.W. section, which contains the grave of *A. von Chamisso* (d. 1838; comp. p. 147), near the path along the S. wall, and that of *E. T. A. Hoffmann* (d. 1822; comp. p. 127), near the junction of the central path and that leading off to the W.

BLÜCHER-STRASSE (Pl. G, 23, 26), which diverges from *Blücher-Platz* to the S.E., passes (on the left) the *Church of the Holy Rood* (Zum Heiligen Kreuz; Pl. G, 23), a Gothic brick structure erected in 1885-88 by Otzen, and ends at *Kaiser-Friedrich-Platz*.

Several cemeteries lie to the S. W. of *Kaiser-Friedrich-Platz*, in *Bergmann-Str.* In the *Neuer Dreifaltigkeits-Kirchhof* (Pl. G, 27), which lies farthest to the W., are the graves of the poet *Ludwig Tieck* (d. 1853), the philologist *K. Lachmann* (d. 1851), the theologian *Schleiermacher* (d. 1834; comp. p. 131), the historian *Mommsen* (d. 1903), and, by the E. wall, *A. von Menzel* (d. 1905; bronze bust after R. Begas, p. 92).

To the E. from *Kaiser-Friedrich-Platz* runs the **HASENHEIDE** street (Pl. G, 27, 30); beer-gardens, see p. 9. Near the end to the S., in *Neukölln*, is an open-air gymnasium, with a bronze statue of *F. L. Jahn*, the German 'Turnvater' (father of gymnastics), by Encke (1872).

Neukölln, formerly *Rixdorf* (Deutsches Wirthshaus, Berg-Str. 137; Bergschloss, see p. 9), a suburb which attained to the dignity of a town in 1899, now numbers 262,000 inhabitants. It is served by the Ringbahn stations of *Kaiser-Friedrich-Strasse*, *Neukölln*, and *Hermann-Strasse*; and by tramways (pp. 13-21) Nos. 4, 6, 9, 10, 11, 15, 21, 22, 27-29, 31, 46, 47, 55, 58, 65, 89, 95, 99, 155, and P; omnibuses, see p. 21. — In *Reuter-Platz* (Pl. G, 33) is a fountain by H. Missfeldt (1914) in memory of *Fritz Reuter* (1810-74), with a portrait of the Low-German humorist. — An equestrian statue of *Emperor William I.*, by M. Wolf, was erected in 1912 in *Hohenzollern-Platz*. Remains of pleistocene mammals have been discovered on the heights (Rollberge) of *Neukölln*; some are exhibited in the small *Körner Museum* in the *Körner Park* (*Jonas-Strasse*). — *Neukölln* is adjoined on the S. by *Britz* (13,500 inhab.), with extensive rose-gardens and a large meat-preserving factory; tramways Nos. 6, 21, 28, 46, 47, 55, 58.

BELLE-ALLIANCE-STRASSE (Pl. G, 23, 24) leads from *Blücher-Platz* to the S., and then, passing a little to the left of the *Kreuzberg*, ascends to the *Tempelhofer Feld* (p. 172).

TRAMWAYS to the *Kreuzberg*: Nos. 6, 36, 37, 41, 70, 73, 99.

The **Kreuzberg** (Pl. G, 21, 24) is the highest hill (218 ft.) on the S. margin of the *Spree* valley. The pretty *Victoria Park*, laid out on its slope in 1888-94 and enlarged in 1913-14, contains a waterfall in an artificial rocky ravine. On the edge of the basin at the foot of the fall is a bronze group ('A queer catch') by Herter, and in the grounds are six marble hermæ of national poets (*Körner*, *Rückert*, *Uhland*, *Schenkendorf*, *Kleist*, *Arndt*). On the E. margin

of the park is the Café Viktoria-Terrassen; to the S. is a beer-garden (p. 9) of the vast *Schultheiss-Patzenhofer Co.* (Pl. G, 21).

The **National Monument of the War of Liberation** (no adm. after dusk), on the top of the Kreuzberg, is an iron obelisk in the Gothic style, 65 ft. high, from *Schinkel's* designs (1818-21). In 1878 it was placed on a substructure 24 ft. high. In the niches of the monument are 12 figures, by Rauch, Tieck, and Wichmann the Younger, symbolizing the chief victories. Most of these are portraits; the battle of Bar-sur-Aube is represented by a symbolical figure bearing the features of the young Prince William (see p. 202).

From the monument a good view of Berlin is obtained, especially on Sundays, when the atmosphere is free from smoke, or after a downfall of rain. Grossbeeren-Strasse stretches due N. from the foot of the hill; to the left of it is the hall of the Anhalt Station, with the Gnaden-Kirche, the Reichstags-Gebäude, and the Column of Victory in the distance; somewhat nearer we see the Luther-Kirche, and, farther off, the Charlottenburg Rathaus, and the Emp. William Memorial Church; to the W. lie the Grunewald and Steglitz. To the right of Grossbeeren-Str. rise the domed towers in Gendarmen-Markt and the Hedwigs-Kirche, then the Cathedral and the cupola of the Palace. Next comes the Marien-Kirche; then, beyond the neighbouring Bonifatius-Kirche, the Rathaus, the Nikolai-Kirche and Petri-Kirche, the Georgen-Kirche, the Stadthaus, and the squat tower of the Märkisches Museum, with the Church of the Holy Rood in the foreground. To the E. beyond the Hasenheide are Neukölln and Britz.

In the *Tempelhofer Feld*, which lies S. of the Kreuzberg, the manoeuvres of the Berlin garrison took place from the days of Frederick William I. (1721), as also the reviews of the Guards. It is now partly being built over and partly to be used as an aerodrome. — The village of **Tempelhof** (Hotel zum Kurfürsten; tramways Nos. 6, 70, 73, 99, to the Hohenzollern-Korso No. 36; Ringbahn station, p. 11), with over 34,000 inhab., belonged to the Knights Templars down to 1319; it possesses a pleasant park. In the industrial district to the E., in Oberland-Str. 34-35, are the premises of the Union Co., the largest German film factory, owning the numerous 'U. T.' (Union Theater) houses.

The somewhat contracted **Potsdamer Platz** (Pl. R, 19; comp. p. 129) is utilized by the traffic moving towards the S.W. quarters of Berlin. This bustling activity may be more comfortably observed from the *Bellevue Konditorei* (N.), the café of the *Hotel Fürstenhof* (S.), or the *Konditorei Josty* (W.).

UNDERGROUND RAILWAY (to the S. in Königgrätzer Str.), p. 12. TRAMWAYS, p. 1. OMNIBUSES and NIGHT-OMNIBUSES, p. 21.

BELLEVUE-STRASSE (p. 144) runs N.W. from Potsdamer Platz to the Tiergarten. No. 3 is the *Künstler-Haus* (Pl. R, 19) belonging to the Society of Berlin Artists (exhibitions, see p. 34). Opposite, Nos. 19-20, is the wine-restaurant *Rheingold* (p. 7), erected by Bruno Schmitz and gorgeously fitted up, with sculptures by F. Metzner; at Nos. 16-18a is the *Hotel Esplanade* (p. 4), built in 1908 by Boswau & Knauer and enlarged in 1912; No. 15 houses the *Reichs-Wirtschaftsrat* (German Economic Council).

On the S. side of Potsdamer Platz is the **Potsdam Station** (Pl. G, 19; pp. 1, 12), erected in 1870-72, and combined with the *Ringbahn* (on the left; pp. 11, 12) and *Wannsee* (on the right; p. 12) stations. Tramways, etc., see p. 172.

The district to the S.E. of the Potsdam Station, to the right of KÖNIGGRÄTZER STRASSE, which leads to the Halle gate (p. 170), was a favourite residential quarter, much affected by officials, about the middle of the 19th cent., when it was popularly known as the 'Privy Councillors' Quarter'. Now, however, many of the houses are let out in furnished apartments.—Königgrätzer Str. 15-16, to the right, is the *Café Vaterland* (p. 9), by Schwechten (1911-12). In Dessauer Str., which diverges to the right opposite the Ethnographical Museum (p. 133), at No. 14, are the premises of the *German Agricultural Society*.—In Bernburger Str. 22-23 is the *Philharmonie* (Pl. G, 19; p. 27), a concert-hall rebuilt in 1888 by Schwechten. The *Beethoven-Saal*, in connection with the Philharmonie, is entered from Köthener Strasse 32.

The **Anhalt Station** (Pl. G, 19; p. 1), in ASKANISCHER PLATZ, was erected by *Schwechten* in 1875-80—the first German railway-station to be constructed on artistic lines. Opposite the station, at Königgrätzer Str. 112-13, is the *Hotel Excelsior* (p. 4), by Boswau & Knauer (1908); farther on, Nos. 57-58, is the *Theater in der Königgrätzer Strasse* (p. 25), by O. Kaufmann (1908).

TRAMWAYS, p. 1.

POTSDAMER STRASSE (Pl. R, G, 19, G, 16, 17) runs S.W. from Potsdamer Platz to Schöneberg (p. 175). Formerly a centre of the fashionable West End quarter, it is now a busy commercial thoroughfare. Two business houses, which were originally restaurants, may be noticed: on the right, Nos. 10-11, *Bayernhof*, with a façade of basaltic lava, and on the left, Nos. 127-128, *Alt-Bayern*, in red sandstone, both built by Walther, with handsome courts and sculptural adornments.

LINK-STRASSE diverges S. from Potsdamer Str. not far from Potsdamer Platz; a memorial tablet at No. 7 marks the house in which *Jacob* (1785-1863) and *Wilhelm* (1786-1859) *Grimm*, the founders of Germanic philology and joint-editors of the well-known fairy tales, lived and died.

At the point where Potsdamer Str. is joined by Viktoria-Str. issuing from Kemper-Platz (p. 144), the Landwehr Canal (p. 170) is spanned by the **Potsdamer und Viktoria Brücke** (Pl. G, 16), erected in 1897-98, on which are seated bronze statues of four eminent men of science: *Helmholtz* (by Klein), *Röntgen* (d. 1923; by Felderhoff), *Siemens* (by Moser), and *Gauss* (by Janensch). Continuation of the Potsdamer Strasse, p. 174.

Along the canal we may proceed to the W. by a pleasant road past the Hercules Bridge (p. 175) and the Zoological Garden (p. 179) to Charlottenburg (p. 180). The TIERGARTEN QUARTER, between the canal and the Tiergarten, is the most fashionable residential quarter

in Berlin (comp. p. 49). Here, particularly near the Zoological Garden, are still a number of those attractive villas standing in gardens of their own which were created by the architects of Schinkel's school. Tiergarten-Str., see p. 178; Bellevue-Str., p. 172. — On this side of the canal, to the N. of the bridge, are several public buildings of interest. At Viktoria-Str. 16-18 is the *Teltow District Government House*, by Schwechten (1891). — In Matthäi-Kirch-Str. 20-21 is the *House of the Provincial Estates of Brandenburg*, by Ende & Böckmann. — In Sigismund-Str. 4 is the *Hofmann-Haus* of the German Chemical Society, by March. On the adjoining house, No. 3, is a tablet in memory of A. von Menzel (comp. p. 171), who died in 1905 in the building which formerly stood on the spot. — The large Renaissance building of the *German Insurance Office* (Reichs-Versicherungs-Amt; Pl. G, 16), by Busse, is situated on the canal, at Königin-Augusta-Str. 25-27. — Near the canal (Regenten-Str. 15) is the *Spanish Embassy*, in a villa built in 1873-76 by Ende & Benda, and embellished with a frieze from Northern mythology by Engelhard. — On the canal, Königin-Augusta-Str. 38-42, is the *Reichswehr-Ministerium* (comp. p. 125), designed by Reinhardt & Süssengut in 1911-1914 for the Admiralty. In the corner house, Hohenzollern-Str. 14, the author Ernst von Wildenbruch (tablet; comp. p. 75) lived from 1885 till his death in 1909.

Beyond the Potsdamer Brücke, at Potsdamer Str. 122a-b, are *R. Lepke's Auction Rooms* (p. 31), built by A. Wollenberg (1911); No. 120 is the *Central Educational Institute* (lectures, etc.; open week-days 10-1 and 3-6). Potsdamer Str. is then crossed by Lützow-Str., in which, to the right (No. 76), is the *Blüthner-Saal* (concerts, p. 27). — Farther on in Potsdamer Str. is *Bülow-Strasse Station* of the Elevated Railway (p. 12), constructed above the promenade of Bülow-Strasse. Near it, to the left, is the **Luther-Kirche** (Pl. G, 17), a Gothic brick structure by Otzen (1891-94). 8 min. walk to the S. of the church, just beyond Grossgörschen-Str. Station (p. 193), is St. Matthew's Cemetery.

ST. MATTHEW'S CEMETERY (Pl. G, 18) contains the graves of numerous scholars and artists. *H. von Sybel* (d. 1895), the historian, is buried close to the E. pathway; *R. Virchow* (d. 1902; comp. p. 161), at the third intersecting path, to the left of the chief walk; the *Brothers Grimm* (d. 1859 and 1863; comp. p. 173) near the path running parallel to the central path on the S.; to the W. of them, beyond the partition wall, *H. von Treitschke*, the historian and nationalist (d. 1896; comp. p. 55; bust by Uphues); *Messel*, the architect (comp. p. 47; d. 1909; by Schmöhl), by the S. wall.

Potsdamer Str. terminates near Schöneberg (p. 175) at the HEINRICH VON KLEIST PARK (Pl. G, 17), the central part of the former Botanic Garden (comp. p. 194). The *Königs-Colonnaden*, with charming plastic decoration, built by Gontard in 1777-80 for the former Königs-Brücke near the present Alexander-Platz Station (p. 152), were re-erected in 1910. In the grounds, to the right, is a bronze Diana by K. Starek (1913). Farther back is the *Kammer-*

Gericht (Court of Appeal; comp. p. 169), founded by Elector Joachim I. and occupying the present site since 1913. To the left, in Grunewald-Str. 1-5, is the *Prussian State Art School* (1920), for the training of teachers.

Bülow-Strasse (p. 174) runs W. from Potsdamer Str. to NOLLENDORF-PLATZ (Pl. G, 13), the S. side of which belongs to Schöneberg, the W. side to Charlottenburg (p. 180). At Motz-Str. 6, to the S.W. of the square, is the **American Church**, a tasteful sandstone building (1901-3) in the Gothic style, by March (services, see p. 33). Opposite is the *Theater am Nollendorf-Platz*, by Boswau & Knauer (1906; comp. p. 25), and the *Nollendorf-Theater* (cinema, p. 26), by O. Kaufmann, with sculptures by F. Metzner (1913).

ELEVATED and UNDERGROUND RAILWAY, p. 12.—TRAMWAYS (pp. 13-21): Nos. 3, 7, 8, 30, 31, 33, 51, 52, 57, 60, 64, 69, 91, 151, 164, 169, D.—OMNIBUSES, p. 21.

Kleist-Str. and Tauentzien-Str., a favourite promenade in the afternoon, lead W. to the Emperor William Memorial Church (p. 181) viâ Wittenberg-Platz (Pl. G, 13; Underground Station, p. 13), in which rises the *Kaufhaus des Westens* (p. 28), erected in a freely treated Renaissance style by Schaudt, with sculptures by Wrba.

Nollendorf-Platz is connected by Maassen-Str., which runs N., with LÜTZOW-PLATZ (Pl. G, 13), embellished in 1903 with the **Hercules Fountain**, 46 ft. high, designed by O. Lessing; at the top is Hercules as the deliverer of Prometheus, below are four groups typifying the power of water unfettered, tamed, refreshing, and serviceable. The groups in sandstone on the *Hercules Bridge*, which here crosses the Landwehr Canal (pp. 170, 173), are by Schadow.—To the W., near the Zoological Garden, Kurfürsten-Damm 246-247, is the *Eden Hotel* (p. 5), built by Eggers and Jacobs (1912-13), and, in Nürnberger Str. 70-71, the *Deutsches Künstler-Theater* (p. 25), by Hildenbrand and Nicolaus (1911).

TRAMWAYS from Lützow-Platz (pp. 13-21): Nos. 3, 4, 17, 45, 56, 76, 81, 93, 176, and P.—OMNIBUSES, p. 21.

To the S.W. are the suburbs of Schöneberg and Wilmersdorf, which are united with Berlin and Charlottenburg (p. 180), by unbroken lines of streets; comp. above, Nollendorf-Platz.

Schöneberg.—RESTAURANTS: *Café Schöneberg*, Kaiser-Wilhelm-Platz; *Rats-Weinkeller*, in the new Rathaus; garden-restaurant of the *Schlossbrauerei*, Haupt-Str. 122-23. —STATIONS: Schöneberg and Ebers-Strasse on the Ringbahn (p. 11), Grossgörschen-Strasse and Friedenau on the Wannsee Railway (p. 193).—UNDERGROUND RAILWAY (from Nollendorf-Platz, see above), p. 13.—TRAMWAYS (pp. 13-21) at Kaiser-Wilhelm-Platz: Nos. 6, 24, 40, 41, 72, 74, 87, 95, 187, D; at the new Rathaus: 41, 51, 60, 151.—OMNIBUSES, p. 21.

Schöneberg, already mentioned in 1264, now contains 175,000 inhabitants (about 4555 in 1871). In Kaiser-Wilhelm-Platz (Pl. G, 18) is a bronze statue of *Emperor William I.* by Görling. In Haupt-

Strasse rises the *Paul Gerhardt Church* (Pl. G, 15), by F. Schulze (1910), forming a single group with the old village chapel. — Farther W., lying in a depression of the ground, is the *Stadt Park* (Pl. G, 12, 15; Underground Station); herein is a fountain with a stag (the heraldic emblem of the town), by Gaul (1913). N. of this is the new *Rathaus*, by Jürgensen & Bachmann (1911-14), with a relief of Baron vom Stein, by H. Lederer (1913). — *Viktoria-Luise-Platz* (Pl. G, 11, 14) and *Bayerischer Platz* (Pl. G, 12) in the N.W. are interesting on account of their handsome private residences built in the modern style. At Viktoria-Luise-Platz 6 is the *Lettehaus*, built by Messel for the Lette Verein, founded in 1866 for the higher practical education of the female sex. It now trains 2-3000 girls yearly in numerous special schools (for a thorough inspection of the building apply at Room 119 on Fri. at 9.30 a.m.). A fountain with figures of children, by K. Starck (1913) adorns *Barbarossa-Platz* (Pl. G, 14).

Schöneberg (p. 175) is adjoined on the W. by Wilmersdorf.

Wilmersdorf. — RESTAURANTS: *Café Josty*, p. 9; *Café Reichel*, Kaiser-Allée 15; *Viktoria-Garten*, Wilhelms-Aue 114-115. — RINGBAHN STATIONS: Wilmersdorf-Friedenau, Schmargendorf, Hohenzollern-Damm, Halensee (comp. p. 11). — UNDERGROUND RAILWAY (to Dahlem), p. 13. — TRAMWAYS (pp. 13-21) through Kaiser-Allée: Nos. 7, 8, 56, 62, 69, 78, 82, 89, 90, 162, 169, F, J. — OMNIBUSES (to Halensee), p. 21.

The suburb of *Wilmersdorf* (including Halensee, p. 191) has now a population of 140,000 as compared to 1626 in 1871. It is intersected by the distinguished-looking KAISER-ALLÉE, which continues the line of Joachimstaler Str. from N. to S. (Friedenau, see p. 193). In this street is the *Stadt-Haus* (Pl. G, 11). A twenty minutes' walk brings us to what was once the village (Wilhelms-Aue, Pl. G, 9). Beyond, on the site of the Wilmersdorf Lake, now almost entirely filled in, the *Hindenburg Park* is being laid out, connecting on the E. with the Schöneberg Stadt Park (see above). Here, in Kaiser-Allée, is a 'Spear-thrower' by Karl Möbius. Just before Wilmersdorf-Friedenau Station the Kaiser-Allée expands into Kaiser-Platz (Pl. S: D, 1), where stands a 'Vintager' by Drake (1910). — To the W. of Wilmersdorf in *Fehrbelliner Platz* (Pl. G, 5, 6; Underground Station) is the German Insurance Office for Employees; a *Mosque* in the Mogul style is being erected here. In the *Parish Cemetery* (Pl. G, 6) rises the domed crematorium (1921). *Brabanter Platz* (Pl. S: C, 1), to the S., is ornamented by two groups of Dutch children, by Bernhardien (1912). Beyond Schmargendorf Station (W. of Friedenau) is *Rüdesheimer Platz* (Pl. S: C, 2; Underground Station), surrounded by a delightful garden-city designed by P. Jatzow. Here is an ornamental fountain with sculptures of Siegfried, the Rhine, and Viniculture, by E. Cauer.

12. Tiergarten. Zoological Garden.

The following DRIVE of 5 M. ($8\frac{1}{2}$ km.) includes the most interesting points in the Tiergarten: from the *Brandenburg Gate* by Budapester Str. (Goethe Monument), Lenné-Str. (Lessing Monument), Kemper-Platz (Sieges-Allée; view of the Column of Victory), and *Tiergarten-Str.* to the monuments of Frederick William III., Queen Louise and Richard Wagner; thence we turn back a short distance and follow the Grosser Weg (motors prohibited), passing the *Rousseau Island* and the *Neuer See*, to the *Tiergarten Station*; thence E. by Charlottenburger Chaussée and the *Grosser Stern* to the *Rosengarten*, back to the Grosser Stern, past the Schloss Bellevue and the Zelte to *Königs-Platz*; thence S. through the *Sieges-Allée*, and back to the Brandenburg Gate.

The ***Tiergarten** (Pl. R, 10-19), the largest and most attractive park in the town, extends from the Brandenburg Gate to Charlottenburg and covers about 630 acres. Until the reign of King Frederick I. it was actually a deer-park. In the 16th cent. it extended as far as the E. end of the present Jäger-Strasse, where a royal hunting-lodge stood. Some portions, still laid out in the Versailles style, owe their arrangement to Knobelsdorff, the architect of Frederick the Great, while Frederick William III., assisted by his landscape-gardener Lenné, did much to beautify the park in the 19th century. Within recent years the Tiergarten has exchanged much of its former character as a natural forest for the trimmer beauties of a public park. The S.E. parts of the Tiergarten and the Sieges-Allée are fashionable promenades.—The remoter parts of the park should be avoided after dark; police-station (Pl. R, 16) to the E. of the Kleiner Stern.—For the E. portion, see pp. 141-144.

TRAMWAYS, p. 51.—OMNIBUSES, p. 21.

From the Brandenburg Gate the CHARLOTTENBURGER CHAUSSÉE runs through the middle of the Tiergarten to Charlottenburg, crossing the Sieges-Allée (p. 141) and the Grosser Stern. Beyond the Sieges-Allée to the left is the pretty ROSENGARTEN (Pl. R, 16), with a marble statue of *Empress Augusta Victoria* (replica of the statue near the New Palace, p. 207). Near it to the S. is the Rousseau Island (p. 178).—The GROSSER STERN (Pl. R, 13), a circular space whence roads radiate in all directions, was embellished in 1904 with the Hubertus fountain, by K. von Uechtritz, two monumental stone benches, by Felderhoff, and four bronze groups of hunting-scenes, viz. Buffalo-hunt, by Schaper; Boar-hunt, by K. Begas; Hare-hunt, by Baumbach; and Fox-hunt, by Haverkamp.

On the N. margin of the Tiergarten, about $\frac{1}{2}$ M. to the W. of Alsen-Platz (p. 141), on the Spree, are the *Zelte* (i.e. tents; Pl. R, 17; p. 8), garden-restaurants which, on fine afternoons, have been popular resorts ever since the reign of Frederick the Great. The *Kronprinzen-Zelt* is a handsome building by Grisebach (1888).—From Kurfürsten-Platz (Pl. R, 17), at the W. end of the Zelte, shady

walks traverse the N. part of the Tiergarten, along the Spree, to the **Schloss Bellevue** (Pl. R, 14), built in 1785 by Prince Ferdinand, the youngest brother of Frederick the Great. The park (entrance from the S. side) contains a monument to *Prince Augustus of Prussia* (d. 1843), reorganizer of the Prussian artillery, by Zumbusch (1869).

The *Luther-Brücke* here crosses the Spree to Moabit (p. 164). Farther along the river are the *Bellevue Station* of the Stadtbahn (Pl. R, 14) and the **HANSA QUARTER** (Pl. R, 14, 10, 11; comp. p. 49). In the centre, at Klopstock-Str. 18, is the *Public Health Office* (Pl. R, 14; comp. p. 194), a Romanesque brick edifice by Busse (1896-97). To the S., on the edge of the Tiergarten, is the *Emperor Frederick Memorial Church* (Pl. R, 13), by Vollmer (1895). Adjoining is the Charlottenhof Restaurant (p. 8).

The S. margin of the Tiergarten is skirted by *Lenné-Strasse* and *Tiergarten-Strasse*, both with tasteful villas and mansions. These two streets, however, are rendered unpleasant for the pedestrian by the incessant stream of motor cars. In Tiergarten-Str., which begins at the Roland Fountain (p. 144), we may notice the *Staudt Mansion*, at the corner of Regenten-Str., built by Rieth, with its gorgeous plastic ornamentation.

In the park, to the N. of Tiergarten-Str., is the *Louise Island*, in which a marble statue of **Queen Louise** (Pl. R, 16), by Encke, was erected in 1880; the reliefs on the pedestal represent woman's work in war. On the W. side of the island is a marble bench in memory of 1870-71; near it is a marble statue of *Emperor William I.* when prince (1813), by Brütt (1904). To the N. of the island rises the marble statue of **Frederick William III.** (Pl. R, 16), by Drake (1849), the pedestal of which is adorned with *Reliefs representing the joys of the Tiergarten.

Farther on in Tiergarten-Str. a marble monument to **Richard Wagner** (Pl. R, 16), by Eberlein, was erected in 1903, showing the seated figure of the master upon a Romanesque pedestal adorned with scenes from his operas (Wolfram von Eschenbach; Tannhäuser; Brunhilda and the dead Siegfried; Alberich and one of the Rhine Maidens). — *Rousseau Island* (Pl. R, 16; skating in winter), to the N.W., and its pretty environs were laid out in the latter half of the 18th century. Near it to the N. are a marble statue of *Albert Lortzing*, the composer (p. 159), by Eberlein (1906), and the *Rosengarten* (p. 177). — About $\frac{1}{2}$ M. to the S.W. of the Rousseau Island, beyond Hofjäger-Allée (leading S. to Lützow-Platz, p. 175), is a marble group of the *Volkstied* (the German Song), by Sussmann-Hellborn (1910); and opposite the house Stüler-Str. 6 (Pl. R, 13) is a marble monument to *Theodor Fontane* (comp. pp. 155, 213), the poet of the Mark of Brandenburg, by M. Klein (1910). — At the W. end of the Tiergarten lies the *See-Park*, with the *Neuer See*

The map is a detailed plan of the Zoologischer Garten in Berlin. It shows the layout of various animal enclosures, gardens, and landmarks. The entrance (Eingang) is at the top. The map is oriented with the entrance at the top. Key areas include the Planetarium, Tiergarten, and various animal houses like the Elefantenhaus, Affenhaus, and Vogelhaus. The map also shows the location of the Kaiser-Wilhelm-Gedächtniskirche and the Reichstag. The map is labeled with various streets and landmarks, including the Tiergarten, Planetarium, and the entrance to the zoo.

Streets and Landmarks:

- Top:** Eingang, Tiergarten, Planetarium
- Left:** Bahnhof, Zoologischer Garten, Ufer
- Right:** Tiergarten, Planetarium, Ufer
- Bottom:** Kaiser-Wilhelm-Gedächtniskirche, Reichstag, Tiergarten

Animal Enclosures and Gardens:

- Top Left:** Elefantenhaus, Elefanten, Elefantenhaus, Elefanten
- Top Center:** Affenhaus, Affen, Affenhaus, Affen
- Top Right:** Vogelhaus, Vogel, Vogelhaus, Vogel
- Center:** Wasser-See, Wasser, Wasser-See, Wasser
- Bottom Left:** Strauße, Strauß, Strauße, Strauß
- Bottom Center:** Hühner, Huhn, Hühner, Huhn
- Bottom Right:** Schafe, Schaf, Schafe, Schaf

Other Landmarks:

- Top Left:** Planetarium
- Top Center:** Tiergarten
- Top Right:** Planetarium
- Bottom Left:** Kaiser-Wilhelm-Gedächtniskirche
- Bottom Center:** Reichstag
- Bottom Right:** Tiergarten

Wagner & Debes, Leipzig.

(Pl. R, 13), where numerous skaters display their skill in winter. On the Schleusen-Insel (Lock Island) are the *Experimental Institutes for River Engineering and Naval Architecture* and for *Water Motors* (connected with the Technische Hochschule, p. 180). A little to the N. is the *Tiergarten Station* of the Stadtbahn (p. 11) and the *Tiergartenhof Restaurant* (p. 8).

On the S. bank of the Landwehr Canal, opposite the W. end of the Tiergarten, lies the Zoological Garden.

STADTBahn, UNDERGROUND RAILWAY, etc., comp. p. 2.

The **Zoological Garden** (Pl. G, 10, 13) was founded in 1841-44 as the first of the kind in Germany by a company to whom Frederick William IV. presented a portion of the Tiergarten and the small collection of animals previously kept on the Pfauen-Insel (p. 196). The first director was the naturalist Lichtenstein (d. 1857). The present director is Prof. L. Heck. Entrances, see Plan; concerts, see p. 27. Restaurants: *Haupt-Restaurant*, with banquet-halls; the *Waldschenke* is open in summer only.

From the entrance we follow the paved path, which leads to all the points of interest. Of the various buildings we may notice the *Main Entrance* (Elephant Gate), in the Japanese style, the *Antelope House*, in the Moorish style, which has a painting on majolica, by P. Meyerheim, and in front of which is a group of centaurs, by R. Begas, and the *Ostrich House*, in the ancient Egyptian style, with a diorama of the Memnon columns, by Bracht.

The collection of animals embraces upwards of 1300 different kinds. Among the beasts of prey we note the different geographical varieties of the lion (including specimens from former German colonies), the tiger (including Siberian specimens), leopard, and puma. The aviary contains 400 separate cages for foreign birds; among 120 varieties of parrots, 20 are green Amazon-parrots. Nearly every known variety of cranes and storks is represented. Many rarities are to be found also among the deer, horses, wild goats, wild sheep, and wild cattle.—The animals are usually fed in summer at 5 p.m., in winter at 4 p.m. Mon. is a fast-day for the carnivora. Comp. the lists exhibited at various points in the garden.

The ***Aquarium** (Pl. G, 10), opened in 1913, is in the Kurfürsten-Damm, but may be entered also from the Zoological Garden. Admission, see p. 33. Director, Dr. Heinroth. The exterior of the building is embellished with reliefs and coloured representations of extinct animals after the designs of Harder, who also decorated the staircase. By the entrance from the Zoological Garden is a life-size iguanodon. In this most extensive collection are displayed cold-blooded vertebrates and invertebrates in their natural surroundings. On the ground-floor is the *Aquarium* proper (marine

animals and fresh-water fish; feeding-time Wed. & Fri. 4 p.m.). On the first floor is the *Terrarium* (amphibia, reptiles, and also ornamental fish), with a hothouse for crocodiles (feeding-time Tues. & Sat. 4 p.m.) and tortoises (fed daily at 11 a.m.). The *Insectarium* is on the third floor.

13. Charlottenburg.

STADTBahn and RINGbahn STATIONS (named in order from Berlin; see p. 10): *Tiergarten*, *Zoologischer Garten*, *Savigny-Platz*, *Charlottenburg*, *Witzleben*, *Westend*, and *Jungfernheide*. Zoological Garden and Charlottenburg are the only stations with luggage-offices and the only stopping-places of main-line trains. — STATIONS OF THE ELEVATED AND UNDERGROUND RAILWAYS, see p. 12; 13 minutes journey from Leipziger Platz to the Knie, 17 min. to Wilhelm-Platz. — TRAMWAYS (pp. 13-21; see also p. 2 for the Zoological Garden and Charlottenburg Stations) to the Knie: Nos. 44, 54, 64, 75, 98, 164, D, P; to Charlottenburg Palace: 5, 8, 10, 54, 64, 81, 98, 164, P; 54 runs from the Brandenburg Gate to Charlottenburg Palace in 25 min., from the Museum Island (Pl. R, 23, 26) in 32 minutes. — CABS, see p. 10. — HOTELS, PENSIONS, RESTAURANTS, CAFÉS, etc., see pp. 5, 6, 7, 8. — POST OFFICE, Berliner Str. 62; also other branch-offices.

The district of *Charlottenburg* (Pl. R, 1-5, 7, 8, 10; G, 1, 4, 7) begins immediately to the W. of the Tiergarten, about $1\frac{3}{4}$ M. from the Brandenburg Gate. The town owes its origin to Sophie Charlotte, the wife of the later King Frederick I., who at the end of the 17th cent. founded here a country residence, called 'Lietzenburg', near the former village of *Lietzow* (Lützow; Pl. R, 5, 8). Charlottenburg has attained its present size and importance within recent years; its population, now 323,000, was 19,518 only in 1871 and 30,483 in 1880.

Beyond the Tiergarten Station, continuing the Charlottenburg Chaussée (p. 177), BERLINER STRASSE intersects the town. To the N. of it near the station, in Wegely-Str., stands the **State Porcelain Factory** (Pl. R, 10). Founded in Berlin in 1761 and acquired for the state by Frederick the Great in 1763, it was removed to its present site in 1871. Admission free on week-days 9-4 to the exhibition and sale-rooms on the two floors (shop in Leipziger Str. 1-2). — Berliner Strasse crosses the Landwehr Canal (p. 170) by the —

Charlottenburger Brücke (Pl. R, 10), completed in 1907 after Schädé's designs. In front of the high gates of the E. side (crowned with allegorical bronze groups by Wrba), bronze statues, by Baucke, of *King Frederick I.* and *Queen Sophie Charlotte* (with a model of her palace; comp. above) were erected in 1909; on the W. side rise handsome columns bearing candelabra. — Beyond the bridge, on the left, is the famous —

Technische Hochschule (Technical Academy; Pl. R, 7, 10), erected in 1878-84 from designs by Lucae and Hitzig, after the death

of the latter under the superintendence of Raschdorff. The main building is embellished with numerous sculptures. On the balustrade in front of the aula are five bronze busts by K. Begas: Gauss, the mathematician (d. 1855), Eytelwein, the civil engineer (d. 1848), Schinkel, the architect (d. 1841), Redtenbacher, the mechanical engineer (d. 1863), and Liebig, the chemist (d. 1873). The niches are filled with six statues of architects and engineers, by Encke, Hundrieser, Eberlein, and Keil. In front of the building are bronze statues of Werner von Siemens (d. 1892; by Wandschneider) and Alfred Krupp (d. 1887; by Herter).—The academy is attended by about 4300 students.

The CENTRAL COURT, covered with a glazed roof, contains a bronze statue of Frederick William III. in classical costume by Kiss, the Genius of Steam by Reusch, busts of eminent teachers, etc. In the corridor on the first floor is a bronze group by Herter, representing Art paying homage to Technical Science.

On the second floor, to the left (E. & S. sides), is the **Architectural Museum** (adm., see p. 38). Specially noteworthy are the Callenbach collection of models of mediæval German buildings and the competing designs for the Cathedral, the Reichstags-Gebäude, and the Monument of William I.

The collection from the School of Mines will be exhibited eventually in the W. wing.

In AUGUSTE-VIKTORIA-PLATZ, into which Tauentzien-Str. (p. 175) debouches, rises the **Emperor William Memorial Church** (Pl. G, 10), a late-Romanesque edifice in the shape of a Latin cross, by Schwechten, erected in 1891-95. The main W. tower, 370 ft. high, and the choir are each flanked by two smaller towers, and there are large rose-windows in the W., N., and S. façades. Adm., see p. 34; concerts, p. 27.

Passing through the W. door we first enter the MEMORIAL HALL (*Gedächtnis-Halle*; 69 ft. long and 23 ft. wide), decorated with mosaics by Schaper. On the ceiling are Reformers and Emperors of the first German Empire. The frieze on the E. wall represents princes and princesses of the Hohenzollern family. The centre of the mosaic pavement is occupied by a figure of the Archangel Michael. The marble reliefs on the walls are by Brütt: four are scenes from the life of Emperor William I.; beside the main door are the Productive Class and the Military Class; over the other doors, Biblical scenes. The apses at the sides of the vestibule are decorated with stained-glass windows, representing (right) scenes from the life of John the Baptist.

The INTERIOR of the church, which is strikingly handsome and spacious, has three galleries, supported by columns of labradorite. It is embellished with mosaics from designs by Linnemann. On the choir-arch appear SS. Peter and Paul, by *Geselschap*, above whom are angelic musicians, by *Quensen*. Above the triforium gallery are five beautiful stained-glass windows by *Linnemann*, representing Moses and the four major Prophets. In the CHOIR are statues of the four Evangelists by *Janensch* and *Wenck*; of SS. Peter and Paul, by *Haverkamp*; and of Luther and Melancthon, by *O. Lessing*. Beneath the altar-canopy is a figure of Christ blessing, by *Schaper*. The vaulting of the CROSSING, which is 69 ft. square and 82 ft. high, bears colossal figures of four archangels and four fathers of the church. Beneath hangs a handsome circular chandelier, 18 ft. in diameter, ornamented with apostles' heads. The

rose-windows in the TRANSEPTS are filled with stained glass, by *Geiges*, representing the Presentation in the Temple and the Resurrection; adjacent, the Last Supper and the Entry into Jerusalem, mosaics after *Pfannschmidt*. The windows in the NAVE are filled with scenes from the life of Christ (above) and the Christian virtues (below). Below the ORGAN GALLERY are mosaics after *Seliger*, Mary and Martha, Christ and the centurion of Capernaum. The organ, by *Sauer*, with a copper case, has 80 stops and 4800 pipes.

The Romanesque houses opposite each end of the church are also by Schwechten. The neighbouring *Exhibition Hall* (comp. p. 26), adjoining the Zoological Garden, 210 yds. in length, is also Romanesque in style.—The most conspicuous of the streets radiating from Auguste-Viktoria-Platz is the KURFÜRSTEN-DAMM, an avenue leading to Halensee (p. 191), with numerous cafés, 'Dielen' (p. 9), etc. At Kurfürsten-Damm 193-194 is the *Reichs-Wirtschafts-Amt* (Ministry of Economics). No. 209 is the new *Theater am Kurfürsten-Damm*, by Kaufmann; the interior is tastefully decorated in an expressionist rococo style.—At Kant-Str. 12, near the Stadtbahn, is the *Theater des Westens* (Pl. G, 10; p. 25), built in 1896 by Sehring.

In HARDENBERG-STRASSE, which leads to the N.W. from the Emp. William Memorial Church past Zoological Garden Station to the bend ('Knie') of Berliner Str. (p. 183), are the *Ober-Verwaltungs-Gericht* (Supreme Administrative Court), a baroque structure by Fürstenau (1907), and the *Evangelischer Ober-Kirchenrat* (High Consistory Court) near the station. Farther on are two sandstone buildings in the baroque style designed by Kayser & Von Groszheim (1902), viz. the **State School of Music** (Pl. R, 7, 10; director, Prof. Franz Schreker), containing a concert-hall (comp. p. 27), with a long façade towards the Fasanen-Str. (Nos. 1-9), and the **State School of Plastic and Graphic Arts**. In the wall of the façade of the latter, Hardenberg-Str. 33-36, are two fountains with Orpheus (by Herter, to the right) and Prometheus (by Hundrieser, to the left); relief in the pediment by Manzel, the Arts under the protection of Peace.

The School of Music contains the **Collection of Musical Instruments** (adm., p. 35; catalogue, 1922; 3600 exhibits), the largest of its kind in the world, founded in 1888 and enlarged in 1902 by the acquisition of the Snoeck collection from Ghent, comprising numerous instruments of artistic and historical interest.

At Hardenberg-Str. 34, adjoining the School of Arts, is the new **Rauch-Schinkel Museum** (to be opened in 1924).

The museum contains models and casts of most of Rauch's works (including the old designs for the monument to Frederick the Great, p. 53) and the Schinkel Bequest (including landscapes and architectural paintings, architectural plans, e.g. of the Orianda Palace in the Crimea, and the original sketches for the frescoes in the Old Museum, p. 77); also Shadow's terracotta group 'Bacchus and Pomona'.

Opposite the School of Arts is Stein-Platz (Pl. R, 7), where stands a bronze figure of Flora by Klimsch (1921). Farther on, at Harden-

berg-Str. 36, is the *Academic Institute for Sacred Music*.—Opposite is a pretty bronze fountain, by Gaul (1911).

From the KNIE (Pl. R, 7), or bend, of Berliner Strasse (Underground Station, p. 12), diverge (besides Hardenberg-Strasse) March-Strasse (see below; tramway No. 44 to Moabit) to the N.E. and Bismarck-Strasse, which is continued by the Döberitzer Heer-Strasse (comp. p. 192), to the W.—In Bismarck-Str., at the corner of Grolman-Str., is the *Schiller-Theater* (p. 25), built by Heilmann & Littmann (1906). In Grolman-Str. and Schiller-Str. are some tasteful modern residential blocks by Gessner (comp. p. 47). Farther on, Bismarck-Str. 34-37, is the *Deutsches Opernhaus* (p. 25), constructed in 1911-12 after Seeling's designs.

To the N. of the Knie, March-Str. 25, is the *Physico-Technical Institution*, to the W. of which, Fraunhofer-Str. 11-12, is the *Workmen's Welfare Exhibition* (Pl. R, 7, 8; adm., see p. 38).

Farther on in Berliner Strasse, to the right, is the **Charlottenburg Rathaus** (Pl. R, 5), erected in 1899-1905 by Reinhardt and Süssenguth, and enlarged in 1911-12, with a massive and highly ornate façade and a tower 360 ft. in height (an excellent point of view; no adm. at present). Ratskeller, p. 9.

Berliner Strasse ends in front of the palace in LUISEN-PLATZ (Pl. R, 2), in which an equestrian statue of **Emp. Frederick III.**, by Uphues, was erected in 1905. The pedestal is wreathed with a garland of thorns; on the pylons of the back-wall are two marble statues of Apollo and Athena; on the base are bronze-reliefs representing the emperor distributing decorations at Königgrätz and reviewing his army for the last time in Charlottenburg Park.

The ***Charlottenburg Palace** (Pl. R, 2) has a total length of 550 yds. The central portion, erected by Nering as a country mansion in 1695-99, was enlarged by Eosander von Goethe in 1701-7 by the two S. wings and provided with its effective dome (157 ft. high). The E. wing ('Neues Schloss') was added by Knobelsdorff in 1741-42 at the command of Frederick the Great, while the theatre at the end of the W. wing and the belvedere in the park were erected by K. G. Langhans in 1788. In the palace were held the merry gatherings of the 'philosophic' Queen Sophie Charlotte (d. 1705); it was a favourite residence of Queen Louise, and Emperor Frederick III. also spent ten weeks of his last illness here (March 11th to June 1st, 1888; comp. p. 206).

INTERIOR (adm., p. 34). The baroque decorations by Schlüter and Eosander are noteworthy. Queen Louise's rooms are in the Empire style. The *Golden Gallery* (131 ft. long) on the upper floor of the E. wing contains gorgeous rococo decoration. In the round *Garden Saloon* is Wichmann's marble statue of Empress Charlotte of Russia, and in the *Porcelain Chamber* porcelain presented by English merchants to Queen Sophie Charlotte.

The entrance to the pleasant **PALACE GARDEN**, laid out by the eminent French landscape-gardener Le Nôtre in 1694, is near the

small guard-room, adjoining the W. wing. Crossing the orangery to the right, and following the finger-posts to the left, we reach in 8 min. the ***Mausoleum** (Pl. R, 2; adm., p. 34), erected in 1810 by Gentz from Schinkel's designs and enlarged in 1888-90. Queen Louise (d. 1810) and her husband Frederick William III. (d. 1840) repose here, together with Prince Albert (see below), Princess Liegnitz (d. 1873), the second wife of Frederick William III., Emperor William I. (d. 1888), and Empress Augusta (d. 1890). The recumbent figures of the first-named pair, executed in marble by Rauch's masterly hand, are very impressive. The beautiful figure of the queen, executed at Carrara and Rome in 1812-13, was placed here in 1815 and at once established the sculptor's fame. The monument of the king was finished at Berlin in 1846. The fine figures of the Emperor William and his wife, by Encke, were placed here in 1894. The mourning angel in the vestibule is also by Encke; the beautiful candelabrum on the right, with the three Fates, is by Rauch, that on the left, with the Horæ, by Tieck; the crucifix in the apse is by Achtermann, the painting by Pfannschmidt.

Opposite the palace, at the beginning of Schloss-Str., is a bronze statue of the cavalry-leader Prince Albert (d. 1872), a brother of Emp. William I., by Börmel and Freyberg (1901). Schloss-Str. runs S. to Sophie-Charlotte-Platz, where stands the Charlottenburg *Polizei-Präsidium* (Pl. R, 1), which contains also the Ober-Präsidium of the province of Brandenburg (comp. p. 41). To the S.W., at Witzleben-Str. 4-10, is the *Reichs-Wirtschaftsgericht* (Economic Judicial Court; Pl. R, 1), by Kayser & Von Groszheim (1908-10). — The neighbouring *Lietzen-See* (Pl. R, 1, G, 1) is encircled by a pleasant park, which contains a bronze statue of an archer, by Lederer, at the entrance from Kaiser-Damm, a statue of Leonora (N.W. bank) by Pohle, and a figure of Pan (S.E. bank) by Janensch. Neue Kant-Str. (Pl. W; F, 3) crosses the lake by a steep embankment and runs W. to the *Witzleben Ringbahn Station* (p. 11) and the *Kaiser-Damm Exhibition Hall* (273 yds. long, 70 yds. broad), erected by H. A. Richter and now containing tennis courts.

On a hill to the W. of the palace lies the colony of villas known as *Westend* (comp. Plan, p. 232; Ringbahn Station, p. 11; Neu-Westend Underground Station, p. 13), with a large *Municipal Hospital* (Pl. W: F, 1), Spandauer Berg 15-16. Tramway line P to Spandau (see p. 185) passes the *Spandauer Bock* (Pl. W: D, 1), two beer-gardens of the Schultheiss brewery. — Stadium and Döberitzer Heer-Strasse, p. 192.

II. ENVIRONS OF BERLIN.

14. Spandau and Tegel.

Spandau may be reached by three suburban lines. The *Stadt-bahn* (9 M.) from Friedrich-Strasse Station traverses the Grunewald; comp. p. 191. The Nauen suburban trains ($7\frac{1}{2}$ M.) from the Lehrte Station (p. 141) pass Jungfernheide Station (see below), cross the Spree, keeping the Charlottenburg Schloss-Park on the left, and call at *Fürstenbrunn* station. These two lines unite a little to the W. of the *Ruhleben* trotting-course (p. 27; used during the War as an internment camp for British civilians) and terminate beyond Spandau Main Station at Spandau-West. The latter line is also used by the suburban trains to Wustermark (p. 186).

To the N. of Fürstenbrunn Station, between the Spree and the Jungfernheide, lies **Siemens-Stadt**. This manufacturing town of 7300 inhabitants forms part of Spandau. The associated firms of the *Siemens & Halske Co.* and the *Siemens-Schuckert Co. Ltd.* have their headquarters here. The former concern was founded in 1847 by Werner Siemens, discoverer of the principle of the electric dynamo (1867) and inventor of electric tramways (1879). The total staff numbers 90,000, of whom 43,000 are employed here.

Spandau.—HOTELS: *Kaiserhof*, near the Central Station; *Hohenzollernring*, before the former Fehrbellin Gate.—RESTAURANTS: *Ratskeller*, in the Rathaus; *Pohrt*, Breite Str. 32; *Viktoria-Café*, near the Charlotten-Brücke.

TRAMWAYS (viâ the market-place): to the E. viâ Siemens-Stadt (see above) to *Jungfernheide Ringbahn Station* (comp. above).—From *Berlin* line P (comp. p. 21) runs to Spandau viâ the *Spandauer Bock* (p. 184), No. 98 viâ Siemens-Stadt; Nos. 18 and 164 run to Siemens-Stadt only.—To the N. to the *Restaurant Stadtpark* (some cars run on to *Johannesstift Station* on the Bötzw light railway) and to *Hakenfelde*, both on the margin of the town forest. To the S. to *Pichelsdorf* (p. 193).

STEAMERS ON THE LOWER HAVEL, from the Charlotten-Brücke ($\frac{1}{2}$ M. from the Central Station) to *Potsdam* (temporarily discontinued; comp. p. 197).—ON THE UPPER HAVEL, from the Neustadt (25 min. N. from the stations) to *Tegel* (45 min.; temporarily discontinued; comp. p. 187).—MOTOR BOATS on the Lower Havel, from the Charlotten-Brücke, to *Schildhorn* (p. 193) and *Gatow* 2-6 times daily, more frequently on Sun.

Spandau (108 ft.), a town with 96,000 inhabitants (17,300 in 1867), is situated at the confluence of the *Spree* and the *Havel*. The numerous military workshops—one of which, the small arms factory, was established in 1722—are now reorganized for purely industrial purposes, part of them having been taken over by the firms mentioned above.

The old W-endish colony of Spandau was in all probability fortified by Albert the Bear, and guarded the passage across the Havel. As a town proper it dates from 1232. Elector Joachim II. is said to have adopted the Protestant faith here on Nov. 1st, 1539. The fortifications were renewed by Electors John George (1571-98) and George William (1619-40), but were dismantled in 1908.

Not far N.W. of the Central Station the Charlotten-Brücke crosses the Havel to the Altstadt (Old Town). Across the bridge (right) is a bronze statue of *Emperor Frederick III.*, by Manthe (1892). In the centre of the Altstadt is the *Nikolai-Kirche* (Church of St. Nicholas), a brick structure of the 15th century. In the interior (for adm. apply at Joachims-Platz 3) is an altar of painted limestone, presented in 1582 by the military architect, Count Rochus of Lynar; in front of this is a brass font (1398). In front of the church is a bronze statue of *Elector Joachim II.* (see above), by Encke (1889). To the S. of the church is the *Rathaus*, built by Reinhardt & Süssenguth in 1913. To the E. of the church, on an island in the Havel, is the *Citadel* (no adm.); in the Julius-Turm, the Gothic watch-tower of the old Spandau castle, was kept until 1914 the military reserve fund of 120 million gold marks. To the N. of the Nikolai-Kirche, at the beginning of the Neustadt, are a bronze equestrian statue of *Emperor William I.*, by E. Dörenbach (1909), and the *Garrison Church* (1890). Near by, in Bismarck-Platz, is a bronze statue of *Prince Bismarck*, by G. Meyer (1901).—Schönwalder Strasse, running N. from here, leads to the former Fehrbellin Gate (45 min. from the stations). Here a monument by Wandschneider (1908) commemorates the heroic death of the pioneer *Klinke* at the storming of the Düppel fortifications in the Danish war of 1864. Hence a 12 min. walk along the Schönwalder Allée brings us to the *Stadt-Park* (left; restaurant on the right; tramway, comp. p. 185), which is adjoined by the *Spandau Town Forest*.

Beyond Spandau, on the Wustermark line (p. 185), is **Staaken** (5500 inhab.), with the *Staaken Aerodrome* (comp. p. 1) to the W. of the station. The huge aviation hall, constructed in 1914-16 for the Zeppelin works, is now used as a film studio. To the N. of the station is the *Staaken Garden City* for workmen, laid out in 1914-16 by the Ministry of the Interior from designs by Paul Schmitthenner.

The suburban trains on the Lehrte line (p. 12) go on beyond Spandau viâ *Seegfeld* to (14 M.) *Finkenkrug*. The restaurant Alter Finkenkrug, $\frac{3}{4}$ hr. N.W. from the station, is situated on the fringe of the *Brieselang*, a beautiful forest of deciduous trees. Brieselang Station ($16\frac{3}{4}$ M.) adjoins the *Havelländisches Luch* (marsh).

22 M. **Nauen** (Hamburger Hof), the chief town of E. Havel-land, has 8800 inhabitants. About 3 M. to the N. of the station, past the Weinberg Inn, is the *Nauen Wireless Station*, established in 1906. The main building was erected in 1917-18 by

Muthesius. Near by are nine towers, 440-820 ft. high (Eiffel Tower, 1083 ft.), of lattice steelwork, supporting the mighty aerials. The station is in communication with N. America and Java.

From Nauen a local line runs to (19 M.) *Wildpark* (p. 207). — A light railway runs S. to *Ketzin* (10 M.; Deutsches Haus), a little town of 3000 inhabitants. 35 min. walk to the E. of Ketzin is the village of *Paretz* (Gasthof zum Gotischen Hause; steamer to Potsdam, p. 198), at one time a favourite resort of Frederick William III. and Queen Louise. Souvenirs of both are kept in the simple palace, which was constructed after Gilly's plans and is preserved in its original condition (fee). In the church is the Glorification of Queen Louise, a terracotta relief by Schadow (1811).

STEAMERS FROM SPANDAU TO TEGEL (temporarily discontinued) ply across the broad Havel to the pleasure-resorts of *Tegelort* (see below) and *Saatwinkel*, and then cross the wood-girt *Tegeler See*, which branches off towards the N.E., to Tegel. — FROM BERLIN, Tegel may be conveniently reached by tramway (Nos. 22 & 25, see pp. 15, 16), or by railway (8 M.; suburban service on the Kremmen line, from the Stettin Station, comp. p. 12). Stations: $1\frac{1}{4}$ M. *Gesundbrunnen* (p. 166); 3 M. *Pankow* (p. 167); $3\frac{3}{4}$ M. *Schönholz*; 5 M. *Reinickendorf* (41,300 inhab.), with numerous factories; $6\frac{1}{4}$ M. *Wittenau* (10,200 inhab.), with the large municipal Lunatic Asylum of *Dalldorf*.

Tegel (Kurhaus, see below; restaurants: Strandschloss, Tusculum, both on the lake, See-Pavillon, see below) is a village with 21,300 inhabitants. Proceeding W. from the station through the older part of the town, we reach in $\frac{1}{4}$ hr. the Tegeler See. Steamer on Sun. to Tegelort, see below. — About 10 min. S. of the village are the engine-shops and iron-foundry of *A. Borsig* (comp. p. 165), covering an area of $34\frac{1}{2}$ acres; down to the end of 1922 some 11,000 locomotives had been turned out here. Farther on are large gasworks. — About 10 min. N. of the village is *Schloss Tegel* (Schloss-Restaurant), originally a hunting-lodge of the Great Elector, rebuilt for the Humboldt family by Schinkel in 1822-24 in the style of a Roman villa. It now belongs to Geheimrat von Heinz, whose written permission is necessary to visit the house, and contains plaster casts and a number of original antique sculptures (note the Greek female torso in W. von Humboldt's study). In the park (fee) are the graves of William (d. 1835) and Alexander (d. 1859) von Humboldt (p. 55), adorned with a replica of Thorvaldsen's statue of Hope (in the Schloss). To the S. of the park, on the lake, are the Kurhaus Schloss Tegel and the restaurant See-Pavillon.

Pleasant walks may be taken through the TEGEL FOREST from the See-Pavillon: to the S.W. to *Tegelort* ($\frac{1}{4}$ hr.; Restaurant Leuchtturm; steamer to Tegel on Sun. every 30 min.); to the W. to *Heiligensee* ($1\frac{1}{2}$ hr.; Restaurant Fährhaus). Tramway to both resorts. To the N. to *Frohnau Station* (2 hrs.; see p. 214); to the E. to *Hermsdorf Station* (1 hr.; see p. 214).

15. The Upper Spree and the Dahme.

Erkner. Grünau. Königs-Wusterhausen.

After flowing through two largish lakes, the Spree unites at Köpenick with the *Dahme*, the lower course of which is quite broad, and thence flows towards the Oberbaum-Brücke (p. 168) under the name of Upper Spree (Oberspree). This reach is the chief resort of boating parties from Berlin and dotted along its wooded banks are many centres both of industry and pleasure.

TRAMWAYS in the Upper Spree and Dahme valley. FROM BERLIN: to *Treptow* (p. 170); to *Köpenick* (No. 187, p. 20) viâ *Stralau*, *Treptow*, *Baumshulenberg* Station, *Nieder-Schöne-weide* Station, *Ober-Schöne-weide*; to *Ober-Schöne-weide*, *Nieder-Schöne-weide* Station and *Johannisthal* (No. 68, p. 18). — FROM KÖPENICK: to *Mahlsdorf*, to *Friedrichshagen*, to *Kolonie Wendenschloss*, to *Grünau*, viâ *Spindlersfeld* to *Adlershof*, to *Ober-Schöne-weide*, etc. (see above). — FROM FRIEDRICHSHAGEN STATION: through the village to the *Waterworks*; to *Köpenick*; viâ *Schöneiche*, *Klein-Schöne-beck* to *Kalkberge*. — FROM RAHNSDORF STATION to *Waltersdorfer Schleuse*. — FROM BAUMSCHULENWEIG STATION and NIEDER-SCHÖNEWEIDE STATION, see above. — FROM ADLERSHOF STATION to *Alt-Gliencke*; to *Köpenick*. — FROM GRÜNAU STATION to *Schmöckwitz* (riverside line); to *Köpenick*.

STEAMER TRIP ON THE UPPER SPREE AND DAHME (p. 22). Beyond the E. Harbour (p. 168) and the Ringbahn the steamer passes *Stralau* (left), *Treptow* (right), and the *Eier-Häuschen* (right; comp. p. 170). Then, opposite each other, are the manufacturing towns of *Ober-Schöne-weide* (on the left; 25,600 inhab.), with a cable factory of the Allgemeine Elektrizitäts-Gesellschaft (p. 166), and *Nieder-Schöne-weide* (on the right; Loreley Station; 9600 inhab.; comp. p. 190). Above the two larger bridges is the Kaisersteg (foot-bridge), the construction of which is worth noting (by the firm of Müller, Breslau). — To the right are a public bathing-place and *Spindlersfeld* (pp. 160, 190), the large cleaning and dyeing establishment of Messrs. Spindler, founded in Berlin in 1832, transferred hither in 1873-82 (jubilee fountain by Ernst Wenck, 1907). — Beyond *Köpenick* (see below; no halt) the steamer bears to the right into the *Dahme* (on the right is the Teltow Canal, see p. 196) and approaches *Grünau* (p. 190). Continuing the trip (recommended) we see (right) a monument to Emp. William I., and beyond *Marienlust* (left; steamer-pier) the *Müggel-Berge* (p. 190). The terminus is at *Schmöckwitz* (p. 190).

RAILWAY TO ERKNER. Suburban trains of the Silesian Railway (Stadtbahn platform). — $1\frac{1}{4}$ M. (from the Silesian Station) *Stralau-Rummelsburg*. *Stralau*, p. 170, *Rummelsburg*, p. 168. — $4\frac{1}{2}$ M. *Karlshorst*; to the S.E. is a racecourse (p. 27). Here the line traverses wooded country.

$7\frac{1}{2}$ M. (on the right) **Köpenick** or *Cöpenick* (Bahnhof Hotel; tramways, see above) is a manufacturing town of 32,600 inhab., at the confluence of the *Dahme* and the *Spree*. It was here in 1906

that the notorious 'Hauptmann von Köpenick', masquerading in a captain's uniform, 'confiscated' the contents of the town-treasury. Bahnhof-Str. leads to the N. end of the Altstadt, which is situated on an island. At the S. end of it (25 min. from the station) is Schloss-Platz, at the further side of which is the *Schloss*, built in 1677-82 by Rütger von Langerveld. Here in 1730 Frederick the Great, then crown prince, and Katte (p. 150) were court-martialled; since 1848 it has been a normal school. From Schloss-Platz a bridge (to the W.) crosses the Dahme to Spindlersfeld (10 min., see p. 188). A tramway runs S. from Schloss-Platz to *Kolonie Wendenschloss* (2 M.; see p. 190).

9½ M. **Friedrichshagen** (Brauerei-Restaurant; Hotel-Restaurant Bellevue, on the lake, with a bathing-place; steamer from Berlin, p. 22) is a village of 15,200 inhab., at the efflux of the Spree from the *Müggel-See* (3 M. long; sailing regattas, p. 28). From the station Friedrich-Str. leads past the church, opposite which is a bronze statue of Frederick the Great, by Görling (1904). In See-Str., to the E. of the end of Friedrich-Str. (20 min.; tramway), are the *Berlin Waterworks* and a *State Piscicultural Establishment*. At the end of Friedrich-Str. near the brewery is a ferry over the Spree; on the other side is the *Müggel-Schlösschen Restaurant*, whence we may proceed along the Müggel-See, passing the *Teufels-See* (restaurant), to the (1 hr.) Müggel-Berge (p. 190; or, better, take the steamer to the Restaurant Rubezahl and ascend in 20 min.). — 12 M. *Rahnsdorf Station*; 20 min. to the S.W. on the Müggel-See is a free bathing-place.

15 M. **Erkner** (railway restaurant) is a village of 4300 inhab., situated between the Dämeritz-See and the Flaken-See. Branch-line to (29 M.) *Fürstenwalde* viâ (18½ M.) Fangschleuse (p. 190).

About 5 M. to the N. of Erkner lies **Kalkberge** (Restaurant zur Traube). Tramway to Friedrichshagen Station, p. 188; from *Rüdersdorf Station* (¾ hr. to the N. of Kalkberge) a branch-line runs to (3 M.) Fredersdorf (p. 215). — From Erkner a steamer plies across the Flaken-See to the summer resort of *Woltersdorfer Schleuse* (Hotel zum Kranichsberg; steamer from Berlin, p. 22; tramway to Rahnsdorf Station, p. 188), in a well-wooded district at the foot of the two *Kranichs-Berge* (315 ft. and 318 ft., the former with a view-tower). On Sundays we may continue our trip (by changing steamers) across the *Kalk-See* (on the left bank is a large film-producing town) and through the *Kalk-Graben* to the *Kessel* at Kalkberge; on week-days we may walk (1¼ hr.) from Woltersdorfer Schleuse to Kalkberge, crossing at first a pretty wood. The KALK-BERGE stretch from N.E. to S.W. for a distance of about 2 M. From the glacier-scratches discovered here in 1875 by Torell, the Swedish geologist, was inferred the former glaciation of N. Germany. From the Kessel we ascend in 10 min. to the Kreuz-

Brücke, short of which, away to the right, is a view-tower. To the W. of the bridge is what was once a quarry, now a pretty lake encircled by limestone cliffs. Proceeding to the E. from the bridge in the Alvensleben-Bruch, we reach in 10 min. the spot where the limestone is now quarried. Visitors may go over the works in the company of a guide (fee) who is to be found at Heinitz-Str. 10 ($\frac{1}{2}$ hr. from Rüdersdorf Station, 35 min. from the works). The spoil-heaps of the quarry have been converted into pleasant grounds.

Another pleasant route from Erkner to Kalkberge is as follows. We cross the *Flaken-See* by motor boat and thence proceed S. on the river *Löchnitz* and the adjoining lakes (Werl-See, Peetz-See), between the colonies of the *Werlsee-Gemeinde*, to ($\frac{1}{2}$ hr.) *Alt-Buchhorst* (restaurant; Fangschleuse Station, $\frac{3}{4}$ hr. S.W., p. 189). Thence on foot we cross fine woods to the N. viâ *Rüdersdorf* village to ($\frac{1}{2}$ hr.) Kalkberge.

TO KÖNIGS-WUSTERHAUSEN (suburban service from the Görlitz Station; to Nieder-Schöneeweide or Grünau also from the local stations of the Stadtbahn, N. platform).—3 M. (from the Silesian and Görlitz stations) *Baumschulenweg*; in the large Späth's nursery-garden, 1 M. to the S., is a bronze statue of F. L. Späth (d. 1912), by Manthe (1920).— $4\frac{1}{2}$ M. *Nieder-Schöneeweide* (Café Flugplatz, near the station; comp. p. 188); branch-line to ($2\frac{1}{2}$ M.) Spindlersfeld (p. 188). At *Johannisthal* (5500 inhab.), $\frac{3}{4}$ M. to the S. (tramway), is a large aerodrome (741 acres), constructed in 1910. During the War it was the headquarters in Germany for the training of pilots and the construction of aeroplanes.— $6\frac{1}{4}$ M. *Adlershof-Alglienicke*; Adlershof (12,600 inhab.) on the left, Altglienicke (5000 inhab.) $1\frac{1}{4}$ M. to the right.

$8\frac{1}{2}$ M. *Grünau* (Gesellschaftshaus Restaurant; tramways, see p. 188; steamers, see pp. 22, 188) is a villa-colony (3600 inhab.), pleasantly situated on the Dahme, on which regattas are held (comp. p. 28). About $\frac{1}{4}$ hr. to the S. on the riverside tramway to Schmöckwitz (5 M.; see below) is a monument to Emperor William I. and a free bathing-place. Pleasant walks lead through the woods on the opposite bank (ferry) from Kolonie Wendenschloss (tramway to Köpenick) to the ($\frac{3}{4}$ hr.) *Müggel-Berge* (473 ft.; restaurant on the Teufels-See), situated $\frac{1}{4}$ hr. N. of the steamer-pier Marienlust (comp. p. 22). An old view-tower (to the W.; restaurant) and the Bismarck Tower (to the E.) command fine *Views (to the N. the Müggel-See and Friedrichshagen, p. 189).—12 M. *Eichwalde*. The village of *Schmöckwitz* (see above; Restaurant zur Palme), $\frac{3}{4}$ hr. E., is prettily situated between the Langer See, the Seddin-See, and the Zeuthener See.— $13\frac{1}{2}$ M. *Zeuthen* (Seglerschloss Restaurant) is a colony of villas on the Zeuthener See, frequented by boating and sailing parties.— $15\frac{1}{2}$ M. *Wildau*, with the extensive premises of the Berlin Machine Factory Co. (formerly L. Schwartzkopff) and the Maffei-Schwartzkopff Works. Beyond, to the right, is a wireless station, which communicates with Great Britain, Scandinavia, etc.

17½ M. **Königs-Wusterhausen** (Hotel Bahnhof) is a village of 4800 inhab. on the *Notte*, with a former royal shooting-lodge, the meeting-place of King Frederick William I.'s 'Tobacco Parliament'. The house (½ M. from the station; no adm.) contains memorials of that king (portraits of his gigantic grenadiers painted by himself, etc.) and also of Emperor William I. On the Dahme, 1½ M. to the E. of the station, is the pleasure-resort of *Neue Mühle*.

16. The District between Charlottenburg and Potsdam.

On the E. bank of the *Havel*, which expands here into a lake, an extensive wooded district extends to the S.W. from Charlottenburg and Spandau to Potsdam, divided by the *Wannsee*, a bay-like indentation of the Havel into (N.E.) the *Grunewald* and (S.W.) the *Potsdam Forest*. The landscape of mingled wood and water, to which the more favoured parts of the Mark of Brandenburg owe their characteristic charm, may here be enjoyed to special advantage.

a. The Grunewald.

Comp. the Plans of Grunewald (Pl. Grun.) and Westend (Pl. W) at p. 232 and the Map at p. 185.

The Grunewald is reached from Berlin by various routes. 1. By the *STADTBahn* (intramural traffic, p. 11) to *Grunewald Station*, by the suburban trains from Berlin to Potsdam (p. 197) or from Kaulsdorf to Grunewald (p. 11). — 2. By the *STADTBahn* (main line trains Strausberg-Spandau, p. 11) to *Heerstrasse Station*, *Rennbahn Station* (on race-days extra trains), and *Pichelsberg*. — 3. By the *RINGbahn* (p. 11) to *Halensee Station*. — 4. The *WANNSEE RAILWAY* (p. 193) calls at *Zehlendorf-West*, *Schlachtensee*, and *Nikolassee* (p. 195). — 5. *UNDERGROUND RAILWAY* (Line 4; p. 13) to *Dahlem-Dorf* (35 min. walk to the Shooting Lodge of Grunewald) and *Thiel-Platz*. — 6. By *TRAMWAY* Nos. 76, 176 (p. 13-21) to *Hundekehle* (restaurant 7 min. distant), to the villa-colony also Nos. 8, 30, 57, 94, to Halensee Station Nos. 31, 91. — *MOTOR OMNIBUS* to Halensee, p. 21. — *STEAMERS* between Spandau and Wannsee, temporarily discontinued, comp. p. 197. — *MOTOR BOATS* from Spandau, p. 185; from *Pichelsdorf* (p. 193; Scharfe Lanke) several times daily viâ Gatow and Schildhorn to *Pichelsberg*. — Motor-cars are allowed only on the high-road leading from Pichelsberg to the S. (comp. p. 193) and on that from Grunewald station viâ Hundekehle (p. 192) to Zehlendorf (p. 195). Motor track, see p. 192.

The *Grunewald*, a forest of coniferous trees, 7576 acres in area, is a favourite resort of the Berliners.

About ⅓ M. to the W. of *Halensee Station* are the *Terrassen am Halensee* (Pl. Grun. 44), a concert-garden, united with the *Luna Park*, a popular place of entertainment in the American fashion. — To the S. within the precincts of the forest lies the fashionable **Villa Colony of Grunewald**, with 6400 inhab., consisting chiefly of elegant and comfortable residences grouped on the banks

of a number of little lakes, some of which are artificial (pensions, p. 6). About 8 min. S.W. of Halensee Station is Bismarck-Platz (Pl. Grun. 2, 44), with a bronze statue of *Bismarck* by M. Klein (1897); hence we may proceed S. by Hubertus-Allée to the prettily situated Hubertus Restaurant (1 M. from the station). Bismarck-Allée, running S.W. from Bismarck-Platz, passes (right) the *Villa Mendelssohn* (Pl. Grun. 45), built by E. von Ihne. Farther on, at Königs-Allée 65 (right; Pl. Grun. 48), is the house of *Dr. Walter Rathenau* (son of Emil Rathenau, comp. p. 141), assassinated near by in 1922 when foreign minister; the house is now state property. About 5 min. S. (2 M. from Halensee Station) is the *Hundekehle Restaurant* (Pl. Grun. 49). About 1 M. to the N. of the latter, beyond the Hundekehle Lake, is Grunewald Station (Pl. Grun. 48). — Bordering on the Colony of Grunewald to the S.E. are *Schmargendorf* (11,600 inhab.) and Dahlem (p. 194). To the W. a looped *Motor Track* was opened in 1921 running alongside the Wetzlar railway from Eichkamp Station (Pl. Grun. 44) to Beelitzhof (see below; circuit $12\frac{1}{2}$ miles).

FROM GRUNEWALD STATION TO THE S. we may proceed via Hundekehle (see above) to the ($2\frac{1}{2}$ M.) S. end of the *Grunewald Lake*, on which lie (1 M.) the former *Shooting Lodge of Grunewald* (Jagdschloss), built in 1542 by Kaspar Theyss (p. 66) for Elector Joachim II., and the Paulsborn Restaurant. To Steglitz, see p. 194. — Farther to the S.W. we pass 'Uncle Tom's Cabin', a restaurant on the *Ricmeister-See*, then the *Krumme Lanke* (another lake), and the picturesque *Schlachten-See*, at the beginning of which is the Alte Fischerhütte Restaurant, 3 M. from Paulsborn, $\frac{3}{4}$ M. from Zehlendorf-West Station. — We then proceed along the left bank of the Schlachten-See, passing the villa colony and the railway station of that name (p. 195), and by the end of the Grunewald in about 55 min. to *Beelitzhof* (Schloss Wannsee Restaurant; motor-boats, p. 195), situated on the *Wannsee* (free bathing-place, much frequented, $\frac{1}{4}$ hr. to the N.W.). $\frac{1}{2}$ M. to the E. is Nikolassee Station (p. 195) and 1 M. to the S. Wannsee Station.

The N. end of the Grunewald is occupied by the new villa-colony of *Heer-Strasse* and the *Grunewald Racecourse* (Pl. W: B, C, 2; restaurant open on race-days), for flat races and steeplechases. Rennbahn Station, p. 191; Stadium Underground Station, p. 13. In the centre of the racecourse is the **Stadium**, laid out from designs by Otto March and opened in 1913. Encircling the grounds allotted to athletics are running and cycling tracks, while to the N. is a swimming pool. The sculptures in the stands (accommodation for 18,000 seated, 9000 standing spectators) include a Goddess of Victory by L. Cauer and a Neptune group by W. Schmarje. — To the S. of the racecourse the forest is traversed by DÖBERITZER HEERSTRASSE from the E. to *Pichelsberg* (Pl. W: A, 3; Restaurant

Seeschloss, below, on the right) on the W. Here, about 1 M. from Pichelsberg Station (p. 191), and $4\frac{1}{2}$ M. from the Knie in Charlottenburg (p. 183), it crosses the road skirting the bank and traverses the *Stössen-See*, an inlet of the Havel, by a lofty embankment (pretty view) to the island of *Pichelswerder* (Rackwitz Restaurant). Hence it crosses the Havel to *Pichelsdorf* (tramway 98, p. 20).

TO THE S. OF PICHELBERG (see above) a high-road, chiefly skirting the Havel and affording pretty views, but much used by motor-cars, leads to ($6\frac{1}{4}$ M.) Beelitzhof. On the ($1\frac{1}{2}$ M.) peninsula of *Schildhorn* (three restaurants), a monument commemorates the legendary escape of the Wendish prince Jaczo, when fleeing from Albert the Bear. Hence to Grunewald Station, past the *Teufels-See*, $3\frac{3}{4}$ M.—At Schildhorn we leave the high-road and walk along the shore of the Havel to ($1\frac{1}{2}$ M.) the *Kaiser-Wilhelm-Turm*, erected in 1897, the *View from which is one of the finest in the neighbourhood of Berlin. We may walk to Grunewald Station past the forester's house of *Saubucht* in $1\frac{1}{4}$ hr. — About 3 M. to the S. of the tower, after the high-road has left the Havel, visitors may cross the Schlachten-See (railway station, see p. 195); those who do not cross continue to the S.W. by the high-road to (1 M.) Beelitzhof (p. 192).

b. The Wannsee Railway and the South-Western Suburbs.

Comp. the Map of the South-Western Suburbs (Pl. S) at p. 232 and the Map at p. 185.

The trains of the WANNSEE RAILWAY (terminus, Pl. G, 19; comp. p. 12 and p. 173) run to Zehlendorf-Mitte 2-4 times, to Wannsee 2-3 times every hour, beyond Wannsee seldom; the STADTBahn suburban trains (twice every hour) traverse the Grunewald and after Nikolassee Station call at the stations mentioned on the route described below (comp. p. 195, 196).

UNDERGROUND RAILWAY (p. 13). Friedenau is served by Rüdeshheimer Platz Station and the Botanic Garden by Podbielski-Allée Station, both on the Dahlem line. — BERLIN TRAMWAYS (pp. 13-21): Nos. 51, 69, 78, 87 end at *Friedenau*, Nos. 60, 169, 187 go on to *Steglitz*, No. 24 runs viâ Steglitz to *Dahlem*, Nos. 40, 44, 56, 95, and D, F, J run viâ Friedenau and Steglitz to *Lichterfelde*, No. 99 runs viâ Tempelhof (p. 172) to *Lichterfelde-Ost*.

The stations of the Wannsee Railway are as follows. $1\frac{1}{4}$ M. *Grossgörschen-Strasse*. — 3 M. *Friedenau* (restaurants: Ratskeller, Kaiser-Eiche), a parish with 43,800 inhabitants. In Rhein-Strasse, the main thoroughfare, is the imposing *Rathaus* (Pl. S: D, 2), built by Altmann in 1913-15, and at Nos. 44-46 the well-known optical works (Pl. S: D, 3) of *C. P. Goerz* (1853-1922). About $\frac{1}{3}$ M. to the S.W. of the Ringbahn Station (p. 11), in the Südwest-Corso (Pl. S: C, 2), is the Deluge Fountain, in sandstone, by P. Aichele, and a bronze Children's Fountain, by E. Caner.

$4\frac{1}{4}$ M. *Steglitz* (Steglitzer Hof, at the station; Ratskeller; Gemeinde Park Restaurant, see p. 194) contains 83,400 inhabitants.

Below the *Fichtenberg* is the *State Blind Asylum*, with the Blind Museum (Pl. S: C, 4; adm. on application). On the S.W. side of the Fichtenberg is a marble bust of *Friedrich Paulsen* (d. 1908), the philosopher and educationist, by Schmidt-Kestner (1911). To the E. of the station, in Althoff-Platz (Pl. S: D, 4), is a bronze bust of *Friedrich Althoff* (see below), by Janke (1910). To the S.E. is the pretty *Gemeinde Park* (Pl. S: D, 5; restaurant).

TRAMWAYS (see also p. 193) from Steglitz to *Lichterfelde-Ost Station* (p. 195; two lines); to *Lichterfelde-Süd*; through Südende to *Mariendorf* (p. 27); past the *Botanic Garden* (see below) viâ Dahlem (see below) to the forest of *Grünwald* (25 min. walk from the tramway terminus to Grünwald Jagdschloss or 'Shooting Lodge'; comp. p. 192).

5 M. *Botanischer Garten* (café), station for Dahlem.

The ***Botanic Garden** (Pl. S: B, 4) is entered from Potsdamer Chaussee (Unter den Eichen), 8 min. from the station (tramways 40, J, see p. 193), and Königin-Luise-Strasse, 1 M. from Steglitz Station (tramway No. 24, see p. 193), 10 min. from Podbielski Allée Underground Station (see p. 193). Adm., see p. 33. The garden, founded in 1679 to the N. of Schöneberg (comp. p. 175), was newly laid out in 1897-1903 on an area of 100 acres on the S.W. side of the Fichtenberg. It compares in importance with Kew Gardens near London, and the scenery also is attractive (view from the 'Himalaya'). The walk designated by arrows between the S. and N. gates requires about 1 hr. To the right of the entrance in Königin-Luise-Strasse is the interesting section of *Phytogeography*, where the most important types of Alpine flora have been planted on their native rock-formations. On the E. side are the *Glasshouses*, containing large collections of cacti and palms. To the N. of the glasshouses is the tomb of *Friedrich Althoff* (d. 1908), to whom the transfer of the Botanic Garden was due, with relief-portrait by Krückeberg (1911).

To the N. of the garden, in Königin-Luise-Strasse, are the *Botanic Museum* (adm., p. 33), with herbarium (E. wing) and exhibits (W. wing), and the University Institutes for *Plant Physiology* and for *Pharmaceutics*.

Dahlem, formerly a village, now a villa colony with 6200 inhabitants (Underground Railway, p. 13; tramway, see p. 193), contains several scientific institutions (comp. above). To the W. of the Botanic Garden are the *Biological Institution for Agriculture and Forestry* (Pl. S: A, B, 3) and the *School of Horticulture* (Pl. S: A, B, 4). To the S.W. are the *Entomological Museum*, Gossler-Str. 20 (open to students only), the bacteriological section of the *Health Office* (p. 178), and the *Emperor William Institution for Chemical Research* (founded in 1910). To the S.E. of Dahlem-Dorf Underground Railway Station, is the new *Asiatic Museum*, designed by Bruno Paul, begun in 1914 and not yet completed.

5 $\frac{1}{2}$ M. **Lichterfelde** (restaurants: Henning, at the E. Station; Maass, for confectionery, Nowag, for wine, both near the W. Station), with 47,200 inhab., extends from the Potsdam railway (Lichterfelde-West Station) to the Anhalt line (Lichterfelde-Ost Station; suburban trains, see p. 12). Tramways (see also pp. 193, 194) ply from one station to the other, passing the former Cadet School. — In the middle of the town, which is intersected by the Teltow Canal (p. 196), is a monument to *Emperor William I.*, by Wenck. On the canal bank is a monument to *Otto Lilienthal* (d. 1896; see below), by Peter Breuer (1914). — Near the E. station is a bronze bust of *Bismarck*, by Magnussen. — At the S.W. end is the former *Central Cadet School* (Pl. S: A, B, 7; entrance on the N. side), converted in 1920 into a State boarding school. The 'Flensburg Lion', originally erected by the Danes at Flensburg in 1862 in memory of the battle of Idstedt (1850), stands in the court. About 1 $\frac{1}{4}$ M. to the S. of the E. Station, in a large park (Restaurant zum Karpfenteich), is the *Lilienthal-Berg*, with a bust of Lilienthal (see above), who commenced his gliding experiments here in 1889.

The tramway from Lichterfelde-Ost Station to (6 M.) the *Klein-Machnower Schleuse* (p. 196), passes (3 M.) **Teltow** (Schwarzer Adler), a town lying 35 min. N.W. of the Teltow station, with 4500 inhab., once noted for its French turnips ('Teltower Rüben').

7 $\frac{1}{2}$ M. *Zehlendorf-Mitte*. To Zehlendorf (Burg-Café; 20,600 inhab.), where the Wannsee line diverges to the right from the main Potsdam railway, belong (8 $\frac{3}{4}$ M.) *Zehlendorf-West* and (9 $\frac{1}{4}$ M.) *Schlachten-See* (Schloss-Restaurant), two groups of villas situated in the Grunewald (p. 191). — 10 $\frac{1}{2}$ M. *Nikolassee* (p. 192), a villa colony (2000 inhab.); Beelitzhof and the Wannsee free bathing-place, see p. 192.

12 M. **Wannsee** (restaurants: Zum Schultheiss, at the station, with a terrace; Schwedischer Pavillon, on the other side of the Wannsee; steamer-piers at both), a villa colony with 4000 inhab., is situated on a large bay formed by the Havel (sailing regattas, p. 28). About $\frac{3}{4}$ M. from the station, at the N.E. angle of the Kleiner Wannsee, which forms part of the Prinz Friedrich Leopold Canal (see below), is the grave of the poet *Heinrich von Kleist*, who, despairing of achieving his literary and patriotic ideals, shot himself here in 1811.

STEAMERS FROM WANNSEE TO POTSDAM (in summer and in fine weather only). 1. Stern Co., on the Havel (about 1 $\frac{1}{2}$ hr.; comp. p. 197), plying every hour; on Sun. generally overcrowded. — 2. Teltow district steamers (about 1 $\frac{1}{2}$ hr.) ply every hour in the afternoon (on Sun. also in the morning) from Wannsee Station viâ the Prinz Friedrich Leopold Canal (see above) to Neu-Babelsberg Station (p. 196), across the Griebnitz-See (p. 208), to Babelsberg Park (p. 208), viâ the Teltow Canal (p. 196) to the Glienicke Bridge (p. 208), and thence on the Havel to Potsdam (Schultheiss Restaurant, p. 198). — Steamer from Wannsee to Spandau, temporarily discontinued. — MOTOR BOATS from Beelitzhof (p. 192; 20 min. N. of Wannsee

Station) every 2 hrs. to *Kladow* (p. 197); on week-days twice daily (Sun. every hour) viâ the *Kaiser-Wilhelm-Turm* to *Gatow* (comp. p. 185).

FROM WANNSEE STATION TO GLIENICKE BRIDGE. The main road (4 M. long) runs straight to the W. across the *Potsdam Forest*. By the road branching off to the N. (right) after $1\frac{1}{4}$ M. we reach (1 hr. from Wannsee) the Havel at the ferry (restaurant; steamer-pier) for the *Pfauen-Insel*. This same spot may also be reached in $1\frac{1}{2}$ hr. by taking the way along the Wannsee past the Swedish Pavilion and the footpath along the Havel. — The *Pfauen-Insel*, in the Great Elector's time, was the residence of Kunkel, the alchemist and inventor of ruby glass. In 1794 Frederick William II. built a *Villa* (fee) in the style of a ruined castle, near the ferry. The pleasant park was laid out by Frederick William III. and in 1824 the *Kavalier-Haus*, in the centre of the island, was constructed from the materials of a late-Gothic house from Danzig. — Above the road, which farther on skirts the Havel, rises the church of *SS. Peter & Paul*, built in the Russian style by Schadow and containing the tomb of Prince Frederick Charles (d. 1885). Beside it is the log-hut of *Nikolskoë* (rfmts.; view). — About $1\frac{1}{2}$ M. farther on, beyond the restaurant of *Moorlake* (steamer-pier), situated on a bay, we ferry to *Sakrow* (restaurant at the pier), with the *Heilands-Kirche* (St. Saviour's), built by Persius (1841-44). A walk may be taken hence N.W. through the woods to the (3 M.) *Römer-Schanze*, a prehistoric entrenchment (comp. p. 132) opposite *Nedlitz* (p. 207; ferry). — The road ends at the Glienicke Bridge (p. 208; tramway to Potsdam, p. 199), 1 M. from the Sakrow ferry.

Beyond Wannsee the railway crosses the *Teltow Canal*, which connects the Havel, viâ the *Griebnitz-See* (see below), with the *Dahme* (near *Grünau*, p. 190).

14 M. **Neu-Babelsberg** is a cluster of villas on the W. bank of the *Griebnitz-See*, with the *Emperor William Institution for Metallography*. *Klein-Glienicke* and *Babelsberg* (p. 208) are $1\frac{3}{4}$ M. to the N.W. of the station. On a hill to the S.E. of *Babelsberg Park* is the *Berlin University Observatory* (1913).

STEAMER from Neu-Babelsberg station to Wannsee station and Potsdam, comp. p. 195. — The service on the *Teltow Canal* to the *Schleuse* (lock) near the charmingly situated estate of *Klein-Machnow* (tramway to *Lichterfelde*, p. 195) has been temporarily discontinued.

16 M. *Nowawes* (25,800 inhab.) was originally a village founded by Frederick the Great for Bohemian weavers in 1751. Tramway to Potsdam, see p. 199. — $16\frac{1}{2}$ M. *Potsdam* (p. 198).

17. Potsdam and its Environs.

A visit to Potsdam is highly recommended on account both of its natural beauties and its historical associations. The spacious parks with their rivers and fountains, and the palaces with their well-preserved interiors and contemporary decorations and furniture, afford as adequate a picture of a royal residence of the 18th century as their prototype, the larger and more pretentious palace of Versailles. If Versailles has the advantage of uniformity of arrangement, Potsdam has the charm of variety.

Railways from Berlin to Potsdam.

1. POTSDAM MAIN LINE (station, Pl. G, 19; pp. 1, 173). The long-distance trains stop at no intermediate station and have no cheap fares. The suburban trains, with their terminus at (18½ M.) *Wildpark* (½ M. from the New Palace, p. 206) or (21½ M.) *Werder* (p. 210), call at (13½ M.) *Neu-Babelsberg*, (16 M.) *Potsdam*, and (17½ M.; 40 min.) *Charlottenhof* (10 min. by Waldemar-Str. from the S. entrance to the park of Sanssouci; comp. p. 203).

2. WANNSEE RAILWAY (station, Pl. G, 19) in 54 min.; route described on pp. 193-196.

3. STADTBahn (N. platforms). Beyond *Charlottenburg Station* the trains traverse the *Grünwald* (station 6 M. from Friedrich-Strasse Station, p. 191), and beyond (11 M.) *Nikolassee* follow the route described on pp. 195, 196 and reach Potsdam in 1 hr.

COMBINED TRIPS of the Elite Co. Motor char-à-bancs, leaving Unter den Linden 45 daily in summer at 10.45, run via Charlottenburg to Pichelswerder (see below), whence a motor-boat (rfmfts.) plies to Potsdam.

Steamer from Spandau to Potsdam.

The scenery of the Mark is seen most advantageously in a *STEAMER TRIP ON THE HAVEL (in summer only); from Spandau to Wannsee (temporarily discontinued) 1½ hr., from Wannsee to Potsdam 1½ hr. Comp. the Map, p. 185.

Starting from Spandau, we pass Wilhelmstadt (right) and *Tiefwerder* (left). Beyond *Heerstrasse* (pier) come *Pichelswerder* (left; pier) and *Pichelsdorf* (right; comp. p. 193). The Havel now broadens out into an extensive lake, bordered on the left by the *Grünwald*. Between *Schildhorn* (left; pier; p. 193) and *Gatow* (right; pier) we gain a pretty view of the *Kaiser-Wilhelm-Turm* (left; pier; see p. 193); we leave the islands of *Lindwerder* and *Schwanenwerder* on our left. After halting at *Kladow* (right; pier), we turn S. into the villa-studded bay of *Wannsee* (piers at Wannsee railway station and the Swedish Pavilion, see p. 195). The steamer leaves the bay and returns into the Havel, which from this point onwards is particularly charming with its pretty banks alternately appro-

aching and receding. We steer between the Potsdam Forest and the Pfauen-Insel (right; pier to the left; p. 196), noting the church of SS. Peter & Paul on a hill to the left (Nikolskoë, p. 196), and, after touching at the restaurant *Moorlake* (left; pier) and *Sakrow* (right; pier; St. Saviour's church; comp. p. 196) we gain the *Jungfern-See*. In front we see the distant towers of Potsdam, to the right beyond the *Neuer Garten* the Pfingstberg (p. 207), and to the left the Glienicke Schloss Park. Beyond the *Glienicke Bridge* (pier; p. 208) the hunting lodge of Glienicke, the entrance to the Teltow Canal, the Schloss and Flatow-Turm of Babelsberg all come into view on the left. Away beyond *Nowawes* in the distance is the Brauhausberg (p. 209); on the right bank we skirt the Berliner Vorstadt (Church of the Holy Ghost) of *Potsdam*. The steamer-trip ends at the *Lange Brücke* (p. 200).

Potsdam.

Hotels. *Palast* (Pl. a), Humboldt-Str. 1, near the Town Palace, with steamer-pier; 40 R., good; *Zum Einsiedler* (Pl. c), Schloss-Str. 8, 30 R.; *Stadt Königsberg* (Pl. b), Brauer-Str. 1-2, on the Havel, 25 R. — *Zentral* (Pl. e), Nauener Str. 29, in Wilhelms-Platz; *Hotel-Restaurant zum Obelisk* (Pl. f), Hohenzollern-Str. 27, near the Brandenburg Gate, 12 R.; *Pension Klee*, Kaiser-Wilhelm-Str. 11, 32 R., with garden; *Hospice* (unpretentious), Breite Str. 34. — Near Wildpark Station (p. 206): *Hotel Wildpark* (Wilhelmshof).

Restaurants. *Railway Restaurant*. — In the town: *Zum Einsiedler* (see above), first-class; *Stadt Königsberg* (see above), *Zum Schultheiss*, at the Palast Hotel (see above), both with terraces on the Havel; *Zentral Hotel* (see above); *Residenz*, Nauener Str. 14-15; *Zaelke & Semler* (wine-room), Am Kanal 20; *Kloster-Keller* (wine-rooms), Nauener Str. 11-12.

Cafés. *Schloss-Café*, opposite the Town Palace; *J. Müller*, Nauener Str. 33-34; *Café Sanssouci*, outside the Brandenburg Gate, with garden. — In the environs, all with gardens: *Historische Windmühle* (near Sanssouci, p. 205); *Wildpark Station* (p. 206), good; *Meierei*, in the Neuer Garten (p. 208); *Café Glienicker Brücke* (Hujahn), Neue König-Str. 58 (p. 208); *Bürgerhof*, in Klein-Glienicke (p. 208); *Babelsberg*, opposite the main entrance to the park.

Post and Telegraph Offices, at the station and in Wilhelms-Platz.

Taximeter Cabs. — Pre-war tariff: 400 metres 70 pf.; within the town and to the Palace of Sanssouci, each additional 200 metres (horse-cabs) or 100 metres (motor-cabs) 10 pf. This tariff is multiplied by a number fixed by the municipality. Outside the inner radius, if the cab returns empty, double fare to be paid. Luggage (11-30 kg) is charged extra.

Steamers (in summer only; recommended). 1. Stern Co. steamer (star on funnel) from the S. end of the Lange Brücke, at 11.20 and from 1.20 every hr. to *Wannsee*; on Sun. more frequently; continuation to Spandau temporarily suspended. — Week-days 5 times daily, Sun. more frequently, to *Caputh* (in winter also; ferry), *Baumgartenbrück*, some boats going on to *Ferch* or to *Werder* (p. 210; 1½ hr.). — On midsummer afternoons four times weekly to *Paretz* (p. 187) with a trip round the 'Island of Potsdam' ('Potsdamer Werder'; p. 199). — In midsummer a steamer plies on Thurs. at 9.15 from Potsdam to *Brandenburg* (p. 212).

2. Teltow District steamer ('T' on funnel) from the Lange Brücke (Restaurant zum Schultheiss) from 4 p.m. (Sun. from 11 a.m.) every hour viâ *Glienicke* and *Neu-Babelsberg Station* (p. 196) to *Wannsee Station* (comp. p. 195).

Tramways. From the railway station to the Kaiser-Brücke (Wilhelms-Platz; change), whence the following lines diverge: A. by the Brandenburg Gate (Sanssouci) and past Charlottenhof Station (p. 197) to *Kastanien-Allée*; B. to the *Glienicke Bridge* (p. 208); C. to *Allée-Str.* (p. 207), near the Neuer Garten; D. to *Nowawes* (p. 196) past the railway station.

Omnibuses run on Sun. from the railway station viâ *Templin* (3 $\frac{1}{4}$ M.; p. 209) to *Caputh* (6 M.; p. 209); also from the railway station twice daily (hourly on Sun. afternoon) viâ Bornstedt to *Bornim* (3 $\frac{1}{4}$ M.).

Hours of Admission. Most of the palaces, etc., are open 10-6 (Sun. 11-6), in winter 10 (11)-4, viz. Schloss Babelsberg (p. 208), Charlottenhof (p. 206), Friedens-Kirche (p. 203), Marble Palace (p. 207), Mausoleum (p. 203), New Palace (p. 206), Orangery (p. 205), Pfingstberg Belvedere (p. 207), Picture Gallery (closed on Wed.; p. 204), Sanssouci Palace (p. 204).—The Stadt-Schloss (p. 200) and the Garrison Museum (p. 201) are open 11-6 (Sun. 12-6), in winter 11 (12)-4.—The Flatow Turm (p. 209) and the Roman Bath (p. 205) are open 10-6 (Sun. 11-6) but closed in winter; the last two are also closed on Friday.—The Garrison Church (p. 202) is open 10-6, in winter 11-3.—The Municipal Museum (p. 201) is open on Sun. 11-1, for strangers also on week-days 10-3.—The Lustgarten (p. 201), the Park of Sanssouci (p. 203), and the Neuer Garten (p. 207) are open 7 a.m.-9 p.m. (in winter 8 p.m.), free.

Plan of Excursion. One day is insufficient for the excursion to Potsdam, unless only the chief points be visited and a free use of cabs, etc., be made. Guides are quite unnecessary.—Take the tramway to the Brandenburg Gate (p. 202) and walk to the *Friedens-Kirche*, *Sanssouci* (p. 203), the *Orangery* (p. 205), and the *New Palace* (p. 206); from *Charlottenhof* return by tramway (*Kastanien-Allée*) to the town. In the afternoon visit the *Town Palace* (p. 200) and, if possible, the Garrison Museum (p. 201). Then by tramway or steamer to the *Glienicke Bridge*, walk viâ *Klein-Glienicke* to *Babelsberg* (p. 208) and take the steamer to Neu-Babelsberg station (p. 196); or from the tramway terminus in *Allée-Str.* to the *Pfingstberg* (p. 207), thence to the *Meierei* (p. 208) in the *Neuer Garten* and traverse the latter to the *Glienicke Bridge* (steamer to Neu-Babelsberg Station, steamer or tramway to Potsdam Station).

An alternative plan for one day is as follows. Take the train (p. 197) to *Neu-Babelsberg* and the first steamer (Sun., 9.55 a.m.; p. 196) thence to *Klein-Glienicke*. Walk to *Schloss Babelsberg* and through the park, passing the *Gerichts-Laube* and the *Flatow-Turm* (view), to the Havel. Cross by ferry to *Potsdam* (Holzmarkt-Str.; see p. 208) and visit the *Town Palace*. Then take the tramway to the Brandenburg Gate; walk to *Sanssouci* and the *Orangery*, and proceed thence through the park to *Wildpark Station*.

Potsdam (65,000 inhab.) is charmingly situated on the *Potsdamer Werder*, an island in the *Havel*, which here expands into a series of lakes and is bounded by wooded hills. The town, first mentioned in the 10th cent., is of ancient Slavonic origin, but was of no importance until the *Great Elector* founded the original town-palace. Under *Frederick William I.* Potsdam became the cradle of the Prussian army, and to *Frederick the Great*, who generally resided here, it owed most of its fame and splendour. From the reign of the latter date the present Town Palace and the Palace of Sanssouci (the interiors of which are among the finest examples of the flourishing rococo style), and also the gorgeous New Palace and a large part of the royal parks. The Marble Palace, in the incipient classicist style, was built by *Frederick William II.*, and *Frederick*

William III. began the church of St. Nicholas and laid out the park on the Pfauen-Insel. *Frederick William IV.*, when crown prince, erected the Charlottenhof, a charming work in the classicist style, and after he came to the throne he added, besides the Friedens-Kirche and the church of Sakrow, the Orangery and the building on the Pfingstberg, two highly effective examples of the Italian decorative style. In the Gothic Schloss Babelsberg, built by *William I.* before he became king, we recognize the influence of Rhenish romanticism. The edifices at Glienicke, designed by Schinkel for Prince Charles, are of greater artistic merit.—The royal influence extended even to the private buildings. *Frederick William I.* erected a Dutch quarter, and *Frederick the Great* adorned the main streets with reproductions of the façades of Italian palazzi. Down to 1918 a large part of the Prussian Guards was garrisoned at Potsdam.

The *Railway Station* is situated in the Teltow Suburb, on the left (E.) bank of the Havel. The *Lange Brücke*, or *Kaiser-Wilhelm-Brücke*, which leads thence to the town, rests partly on the W. end of the 'Freundschafts-Insel' and is adorned with eight figures in sandstone of Prussian soldiers from the time of the Great Elector, by Herter (1895).—On the island, by the bridge, is a bronze equestrian statue of *Emperor William I.*, by Herter, erected in 1900. From the monument we command a view, to the S., of the Branhausberg, with the National Record Office.

On the right bank, in the middle of the street, stands the lime-tree where petitioners used to station themselves in order to attract the attention of *Frederick the Great*, when he was working in his study (see below).

The **Stadt-Schloss* (Town Palace), originally erected about 1661, but reconstructed by Knobelsdorff in 1745-51, is a remarkable specimen of the dignified classic style, though built at the zenith of the rococo period. On the N. side, the fine arched 'Fortuna' portal with a cupola dates from 1701. The excellent materials and the admirable taste displayed in the execution of the interior place it on a very high level. Only the apartments on the first floor of the S. main building and the W. wing are shown, the remaining rooms being occupied by municipal offices. Adm., see p. 199; tickets at the S.E. angle of the court (staircase 'B'); parties are conducted round every $\frac{1}{2}$ hr., duration of tour $\frac{1}{2}$ hr.

In the S.E. corner *Frederick the Great's* richly decorated apartments, with sumptuous furniture and noteworthy pictures by Pater, Lancret, and Pesno, have been preserved in their original condition. Adjoining the *Library*, which is separated from the *Bedroom* by a silvered balustrade only, is a *Cabinet* with double doors, from which the dining-table could be let down by means of a trap-door, and where the king occasionally dined with his friends without risk of being overheard by his attendants. The *Study* in the S.E. angle is noteworthy. (The library and bedroom were frequently used for royal christenings.)—In the centre is the *Marble Saloon*, built by the Great Elector and richly decorated by

Frederick the Great, with a fine stucco ceiling by Schlüter (1694), ceiling-paintings, four large allegorical paintings, and three bronze reliefs, referring to the achievements of the Great Elector, who died in the Town Palace in 1688. The adjoining **Bronze Saloon*, with its white panelled walls and mirrors adorned with charming bronze-gilt ornaments by J. M. Kambly and Schwitzer, is an admirable example of rococo decoration. Over the fireplace is a double portrait of King Frederick William I. and Augustus the Strong, by L. de Silvestre. The handsome French clock opposite should be noticed.—Farther on are the *Reception Rooms*, containing paintings by K. Begas, Kopisch, Blechen, etc., and marble groups by E. Wolff and Möller.—In the W. wing are the rooms inhabited by Frederick William I., who died here in 1740, with his portrait by W. Camphausen and several paintings by the king.

In front of the palace, on the bank of the Havel, extends the **Lustgarten**, decorated with statues of the early 18th century in the colonnade and large basin (group of Neptune). Near the latter are bronze busts of personages eminent at the period of the War of Liberation, by Rauch. A bronze statue, by Hilgers (1885), of *Frederick William I.*, the creator of the Prussian army, stands on the side next to the parade-ground, where he used to drill his tall grenadiers. To the W., along Breite Str., may be seen the Garrison Church (p. 202) and the obelisks of the Neustadt Gate (by Knobelsdorff, 1753).

To the N. of the Lustgarten, in the former *Marstall* (royal stables), is the municipal **Garrison Museum**, opened in 1922 (adm., see p. 199). It contains figures in military uniforms from the time of the Great Elector, battle pictures by Adam, Bleibtreu, Camphausen, etc., and paintings depicting scenes from the Great War.

Near the Marstall, in Schloss-Strasse, is a bronze statue of *General August von Steuben* (d. 1794), a distinguished officer of the school of Frederick the Great, who organized the American troops in the War of Independence. The monument was presented by the United States in 1911 and is a replica of the original at Washington.

To the N. of the palace is the **ALTMARKT**, in which is an *Obelisk*, erected in 1753-55, 75 ft. in height, embellished with medallion portraits of the Great Elector and the first three kings of Prussia as Roman generals. On the E. side of the square is the *Rathaus*, built in 1753 by J. Boumann, with a gilded figure above the gable of Atlas bearing the globe; the façade is in the manner of Palladio.—Near by, at Brauer-Str. 8, is a small *Municipal Museum* (adm., see p. 199; apply on the first floor), with a good collection of Potsdam porcelain and glass. A guild room and a collection of prehistoric antiquities on the second floor of the Rathaus are open at the same hours.

The **Church of St. Nicholas*, in the Altmarkt, was erected in 1830-37 from Schinkel's designs in the classical style, with a portico with six Corinthian columns and a dome added in 1842-50 by Persius. The interior, renovated in 1911-13, contains a large fresco in the apse (Christ with the Apostles and Evangelists) by

Schinkel, and four prophets by Cornelius in the spandrels of the vaulting under the dome. (For admission apply at Altmarkt 4, adjoining the church on the right.)

The **Garrison Church**, 5 min. W. of the Stadt-Schloss, was built by Gerlach in 1731-35. Adm. (see p. 199) in summer by Portal B; in winter apply at Kiez-Str. 24. The interior, rebuilt in 1897-98, contains the colours of the disbanded regiments of guards. A vault behind the marble pulpit (1737) contains the remains of Frederick the Great and of his father Frederick William I., the founder of the church. In this church Frederick William III. and Alexander I. of Russia formed their friendly alliance on Nov. 4th, 1805. The peal of bells in the tower chimes at the quarters.—To the N., in the Plantage, is a bronze replica of the statue of Frederick the Great, by Uphues (pp. 142, 205). To the W. is the large *Military Orphanage*, founded in 1724 by Frederick William I. The present building was erected in 1771-78 by Gontard; above the wing in Linden-Str. is a graceful little domed temple. Adjacent, in Waisen-Str., is the *Rechnungshof des Deutschen Reiches* (built in 1904-7), where the budget of the Republic is audited.

WILHELMS-PLATZ, skirted by the tramway, is adorned with a statue of *Frederick William III.*, by Kiss (1845).—To the N.E., in BASSIN-PLATZ, are the *French Church*, built by Knobelsdorff in 1752 in the style of the Pantheon at Rome, and the *Roman Catholic Church*, in the Romanesque style (1867-70). Near by, Am Bassin 10, Mozart dwelt in 1789 (tablet). To the N. and W. of the square is the *Dutch Quarter* mentioned on p. 200. To the W., Charlotten-Strasse, with numerous palatial buildings erected by Frederick the Great (see p. 200), and Brandenburger Strasse lead to the Brandenburg Gate; between these streets, in Waisen-Str., is the *Casino* (Officers' Club), built by Schinkel in 1823-24.

The **Brandenburg Gate** ($1\frac{1}{2}$ M. from the railway station; tramway, see p. 199) was erected by Unger in 1770 in the form of a Roman triumphal arch. Outside the gate, in Luisen-Platz, is a bronze statue of *Emperor Frederick III.*, by Börmel (1903).

Hohenzollern-Str. leads N. to the main entrance of the park of Sanssouci (p. 203; by the obelisk) and to the so-called *Weinberg-Tor*, erected by Frederick William IV. in 1852 in honour of the return of his brother Prince William (afterwards Emperor William I.) from the campaign in Baden (1849). Just past Marien-Str. a path ('Weg durch die neuen Anlagen'), diverging half-right from the Nauen road, leads in $\frac{1}{2}$ hr. to the Neuer Garten (p. 207); a little farther on is the way to the Ruinenberg (p. 205).

The usual entrance to the park of Sanssouci is by the 'Green Railing' (Grünes Gitter), reached by an avenue bearing a little to the right from the Brandenburg Gate.

On the right, in front of the gate-house, rises the **Friedens-Kirche** (Church of Peace), in the early-Christian basilica style, designed by Persius, and completed in 1850, the favourite building of Frederick William IV. The detached campanile is 130 ft. in height. In the *Atrium* (the 'paradise' of the ancient basilicas), in front of the church, stand Rauch's *Group of Moses, Aaron, and Hur, and (in the centre) a copy of Thorvaldsen's Risen Christ. To the S. of the atrium are cloisters, the entrance to which from the park is formed by a terracotta reproduction of the entrance to the abbey-church of Heilsbronn, near Nuremberg. In the cloisters are a few fragments of early-Christian sculptures.

The **INTERIOR** of the basilica (adm., p. 199; apply at the gate-house on the left), borne by sixteen Ionic columns in black marble, contains, in front of the chancel, the burial-vaults of Frederick William IV. (d. 1861) and his queen Elizabeth (d. 1873). The baldachin over the altar is upheld by four pillars of green jasper. The apse is adorned with an old Venetian mosaic from the church of San Cipriano di Malamocco, representing (right) Christ, Mary, and St. Peter, and (left) John the Baptist and St. Cyprian.

On the N. side of the atrium is the **Mausoleum of Emperor Frederick III.**, erected by Raschdorff in 1890 in imitation of the chapel of Innichen in the Tyrol. The interior (adm., see p. 199) of the circular domed structure is supported by nine columns of labradorite. The marble *Sarcophagi of the Emperor (d. 1888) and of Empress Victoria (p. 148; d. 1901), and of their sons Waldemar and Sigismund, are by R. Begas. In the altar-niche is a *Pietà, the first work of Rietschel (1845). The dome is embellished with mosaics of angels, after Ewald's designs.

Entering the ***Park of Sanssouci** by the 'Green Railing' (see p. 202), and bearing to the right round a corner (to the left is the entrance from Charlottenhof station, p. 197), we soon reach a reduced marble replica of Rauch's equestrian statue of Frederick the Great (p. 53). Beyond it is the *Great Fountain*, from which the jets of water (now discontinued) rise to a height of 118 ft. The twelve figures surrounding the basin are French works of the 18th century: the Mercury and the Venus are copies after Pigalle (the originals, see p. 102, were presented by Louis XV.); the figures of Hunting and Fishing are by Lambert Sigisbert Adam, and most of the others are by his brother François Gaspard Adam. To the N., in front of the fountain, is the porphyry bust of Duke Paolo Giordano of Bracciano, a copy of a lost bust by Bernini, bought by Frederick the Great.—The fountain is situated in the broad main avenue, $1\frac{1}{4}$ M. in length, which intersects the park from E. (Obelisk, p. 202) to W. (New Palace, p. 206).

A broad flight of steps, 66 ft. in height, intersected by six *Terraces*, on which Frederick the Great cultivated vines and choice fruit, ascends from the great fountain to the palace. On the highest terrace (*View) two elegant fountains throw up water in

the form of bells. Frederick the Great's greyhounds are buried at the E. end of this terrace. The king expressed a wish to be buried at the W. end at the foot of the statue (by François Gaspard Adam, 1749) of Flora ("Quand je serai là, je serai sans souci"). His successor, however, thought it scarcely fitting that he should be buried in a position corresponding to that of his hounds and ordered his interment in the Garrison Church (p. 202).

The ***Palace of Sanssouci**, a striking building of one story, 320 ft. in length and 39 ft. high, erected by Knobelsdorff for Frederick the Great from the king's own sketches (see below) in 1745-47, was that monarch's almost constant residence. The terrace on the N. side is enclosed by a semicircular Corinthian colonnade. Frederick's rooms are still preserved almost unaltered; they are interesting on account of their rococo decorations as well as for their historical associations (adm., see p. 199; crowded on Sun. afternoons in summer; tickets obtained at the back of the palace; duration of visit, 25 min.).

The *Parole Room*, behind the dining-room (see below), is adjoined on the left by the *Gallery*, with paintings by Watteau and his school. — **EAST WING.** The ***Library**, charmingly decorated in the rococo style in cedar-wood and gilt-bronze, contains a few antique busts, the best of which is one of Homer. Specimens of the king's handwriting and a facsimile drawing of his design for the palace. Bronze statuette of the king with his greyhounds, by Schadow. — *Frederick the Great's Apartment.* This room, in which he died, was reconstructed the same year by his successor. Graff's portrait of Frederick represents him at about the age of fifty-six. Marble statue by Magnusseu (1898), representing the 'Last Moments of Frederick the Great'. On the back-wall is a portrait of the king's mother, Sophia Dorothea, by Pesne. — The clock (before the mirror) in the *(Concert Saloon*, which Frederick was in the habit of winding up, is said to have stopped at the precise moment of his death (2.20 a.m., Aug. 17th, 1786). The wall-paintings in this room are by Pesne; handsome ceiling. — The *Audience Room* and the adjacent apartments are hung with admirable *Paintings by Watteau, Pater, and Lancret, and contain handsome furniture. — In the **CENTRAL BUILDING** is the oval *Dining Room*, the S. side of which can be thrown open to the terrace. The figures of Apollo and Urania are by F. G. Adam (1749). Frederick the Great's round table is well known from Menzel's painting (p. 92). — The **WEST WING** contains *Frederick William II.'s Rooms*, in the first of which he died in 1861, and the so-called *Voltaire's Room*, with interesting wood-carving (on the walls) and a small porcelain bust of Voltaire ('immortalis').

The **Picture Gallery**, built in a genuine rococo style by J. G. Büding in 1756, occupies a separate building to the E., the interior of which is lavishly decorated with stucco and contains several paintings, including originals by Rubens, which were in the ownership of Frederick the Great (adm., see p. 199).

Rubens: 5. Glorification of the Virgin, 8. The four Evangelists, *17. Holy Family with the needlework-basket (1617-18), 25. Birth of Venus, 29. Dying Cleopatra (realistic; ca. 1615), 88. Emperor Augustus, 122. Virgin and Child. — 53. *Graff*, Iffland, the actor, as Pygmalion; 71. *Pesne*, Barberina, the dancer; 74. *Lievens*, Sultan Suleiman II.; 81. *Salvator Rosa*, Belisarius; 102. *Jan Brueghel*, Vulcan's forge; 155. *School of Van Dyck*, Cupid skating. Also works by *Cranach*, *Cornelis van Haarlem*, *Hans Baldung Grien*,

P. Molenaer, Adriaen and Pieter van der Werff.—Sculptures (by the end-walls): *J. B. Lemoyne*, *Apollo, *L. C. Vassé*, Diana, *G. Coustou the Younger*, Mars and Venus; also a marble statue of Napoleon I. by *A. D. Chaudet* and a bronze bust of Richelieu, by *Girardon*; in a small room at the back is a vase of bloodstones.

A little to the E. is the *Grotto of Neptune*, by W. von Knobelsdorff (1753), a relic of the rich architectonic decoration of the park of Sanssouci in the reign of Frederick the Great. In front of it stands a marble replica of the statue of Frederick by Uphues (comp. p. 202).

From Sanssouci a path leads in $\frac{1}{4}$ hr. to the *Ruinenberg*, a wooded eminence with artificial ruins (1748), beneath which is the reservoir for the fountains of Sanssouci. The tower (fee) commands a beautiful and extensive prospect. Rfmts. from the keeper.

The way to the Orangery leads to the W. from Sanssouci past the 'historical' *Windmill*, the owner of which is said, according to an unfounded tradition, to have refused to sell it to Frederick the Great. Near it to the N. is a restaurant. To the right of the mill we ascend to the Orangery (see below); to the left the Maulbeer-Allée (mulberry avenue) runs to the New Palace (p. 206), dividing the *Nordischer Garten* (right), in front of which stands a swordsman by F. Heinemann, from the *Sizilianischer Garten* (left), with the colossal figure of an archer, by Geyger, and a Girl drawing water, by E. Wolff. To the W., beyond the terraces ascending to the Orangery, is the *Paradies-Garten* (see below), with a charming atrium in the Greek style.

The **Orangery**, an extensive structure in the Florentine style, 330 yds. in length, was completed in 1856 from plans by Hesse. The façade is embellished with allegorical statues, and in front of the central building is a marble statue of Frederick William IV., the founder, by Bläser (1873). Below on the terrace-steps are two ancient sarcophagi, used as fountain-troughs. The towers command an extensive *View.

INTERIOR (adm., see p. 199; varying exhibitions in summer). CENTRAL SALOON: forty-eight *Copies from Raphael* and modern sculptures.—MALACHITE SALOON: *Thorvaldsen*, Head of Antinous, and Head of a shepherd; *Troschel*, Bacchus; *Cauer*, Statuette of Frederick William IV. Paintings: *O. Achenbach*, Park near Frascati, etc.—AMBER ROOM: *Rauch*, Danaid; Berlin and Dresden china.—TORTOISE SHELL ROOM: *E. Hildebrandt*, Views from Palestine.

Beyond the W. wing of the Orangery we may descend to the left to the *Paradies-Garten* (see above; to the New Palace, see p. 206). Straight on, beyond a ravine crossed by a bridge, are the *Drachen-Häuschen* (1769; rfmts.) and a *Belvedere* erected in 1770-72 by Unger (no adm.).

To the S. of the main avenue (comp. p. 203 and the Map, p. 197) are the *Sea Horse Fountain*, by Kiss, and the *Japanese House* (no adm.), called the 'ape-saloon' by Frederick the Great. Farther on (best reached by the bridge at the beginning of Lenné-Str. and past the porter's lodge) is the *Roman Bath House*

(adm., see p. 199), built by Schinkel in 1835. Within is a valuable bath of jasper, a copy of the antique mosaic of the Battle of Alexander, etc.—In 25 min. from the Orangery we reach the—

Charlottenhof, originally an unpretending country-house, but tastefully transformed by Schinkel in 1826-29 into an Italian villa and surrounded by beautiful grounds. The vestibule (adm., see p. 199) contains reliefs by Thorvaldsen and a bust of Schinkel by Rauch. In one of the rooms is a chair of steel and silver, made by Peter the Great. Two rooms contain memorials of A. von Humboldt.—*Wildpark Station* (pp. 197, 207) is 12 min. and the New Palace 15 min. from here.

In the W. portion of the park, at the end of the main avenue (p. 203), 20 min. from the Orangery, 10 min. from Wildpark Station, the buildings of Sanssouci come to a fitting conclusion in the—

***New Palace** (*Neues Palais*), which was planned by Frederick the Great before the Seven Years' War. The designs were furnished by J. G. Büding of Hamburg, who followed Dutch and English models, and were executed in 1763-69 on the cessation of war at an outlay of 450,000 *l*. The main building is 700 ft. in length, and the central portion, surmounted by a dome, has three stories. The chief façade is turned towards the E., overlooking the park. To the W., beyond the palace, are the two *Communs*, the buildings intended as quarters for the royal retinue, picturesquely designed by Legeay, united by a semicircular colonnade with a triumphal archway built on the plans of K. von Gontard. The palace and the *communs* together form an imposing pile, though the details are sometimes poorly executed. The sculptures are mediocre, but the effect of the weathered sandstone figures against the red brick background is very effective. William II. selected the palace as a summer residence and added a large terrace, with candelabra by Schott, on the E. side. Adm., see p. 199; entrance in the S. wing.

The INTERIOR contains about 200 rooms, the varied decoration of which speaks highly for the decorators employed by Frederick the Great, although inferior in execution to that of the rooms in the Town Palace.

Ground Floor. We begin on the S. with the *APARTMENTS OF FREDERICK THE GREAT. In the STUDY is a Dance in the open air, by *Watteau*; in the AUDIENCE CHAMBER an Adoration of the Magi, by *Rubens*; and in the LIBRARY a portrait of Voltaire drawn by the king.—We pass through the JASPER SALOON, with ceiling-paintings by *Rode*, into the *SHELL SALOON. This occupies the middle of the E. front; the grotto, 98 ft. long, is richly inlaid with shells, the friezes with minerals and precious stones.—The N. wing, together with the corresponding rooms on the first floor, was inhabited by Frederick III. (born here in 1831, died in 1888) for several years when crown prince and for a few years when emperor, subsequently by William II. Besides the furniture, etc., which has been, in part, preserved in its original condition, the paintings are worthy of attention: *Andrea Celesti*, Tamerlane and Bajazet; *F. Solimena*, Mural paintings of the myth of Apollo. The 'TASSENKOPF', an oval room, leads to the NORTH STAIRCASE. In the latter are views of old Potsdam, including one of the church of St. Nicholas, the precursor of the present edifice (p. 201), erected by Gerlach in 1721-24 and burned down in 1795.

First Floor. We proceed from N. to S. Paintings in the former living-rooms of the Emperor and Empress include: *Pater*, Company in the open air; *Knobelsdorff*, Frederick the Great's parents; *Pesne*, The artist and his family in the studio. — In the MARBLE ROOM (over the Shell Saloon): *Vanloo*, Ganymede introduced to Olympus (ceiling-painting), Sacrifice of Iphigenia; *Pesne*, Rape of Helen. — In the BALL ROOM: *G. Reni*, Death of Lucretia, Diogenes; *L. Giordano*, Judgment of Paris, Rape of the Sabines. — In the rooms of the S. wing set aside for Prince Henry, brother of Frederick the Great, is a bronze bust of him by *Houdon*. The THEATRE, in an adjoining back-wing, seats 400 persons.

To the N.E. of the New Palace is a marble statue, shut in by high hedges, of *Empress Augusta Victoria*, by K. Begas (1905); 6 min. N. is a bust by Rauch of *Peter Lenné* (d. 1866), the landscape-gardener. To the E., on the left and right of the main avenue (p. 203), are the *Antiken-Tempel*, the last resting-place of the Empress, who died at Doorn, near Utrecht, April 11th, 1921, and the *Temple of Friendship*, erected by Gontard for Frederick the Great in memory of his sister the Margravine of Bayreuth (d. 1758), with her seated statue.

To the W. of Wildpark Station (p. 197) is the entrance to the pretty WILDPARK, in which, 3 M. from the station, is the *Bayrisches Häuschen* (entrance fee; rfmts.), erected by Frederick William IV. for his consort Elizabeth, a Bavarian princess.

TO THE N. OF POTSDAM, about $\frac{1}{2}$ M. from the Nauener Tor (tramway to Allée-Strasse, p. 199), is the colony of *Alexandrowka*, consisting of fourteen log-houses and a chapel, the former built in 1826, the latter in 1829 by Frederick William III. for the Russian musicians at that time attached to the 1st Regiment of Guards.

On the ***Pfingstberg**, which we reach in 20 min. from the tramway terminus, rises a handsome ornamental building (Belvedere) erected by Hesse and Arnim in 1845-52, with two towers (adm., see p. 199) which afford an extensive view of the environs with Berlin, Spandau, Nauen, and Brandenburg in the distance, most striking by evening-light. A carriage-road ascends to the summit of the hill. — To the N., 50 min. from the Pfingstberg, is the village of *Nedlitz* (several restaurants), opposite which is the *Römer-Schanze* (p. 196; ferry); to the N.E. (stone with way-mark) of the Pfingstberg the *Meierei* (p. 208) may be reached in $\frac{1}{4}$ hr.

To the E. of Alexandrowka (see above) lies the NEUER GARTEN, laid out by Frederick William II. and notable for its fine examples of foreign trees. In its E. part, on the *Heiliger See*, rises the pretty —

Marble Palace, begun in 1786 by Gontard, continued in 1788-96 by K. G. Langhans, and completed in 1844-45. Frederick William II. died here in 1797. Adm., see p. 199.

In the COURTYARD, in front of the palace, is a statue of Prometheus, by E. Wolff. In the ARCADES, scenes from the Nibelungenlied and views of the Rhine and the Danube by Kolbe and Hesse. The INTERIOR contains sculptures by Rauch, Tassaert, E. Wolff, and Troschel, and pictures by

Hackert and others. In the Oriental Cabinet is a costly table, presented by Catharine the Great to Frederick the Great. The dining-room affords a pretty view of the Heiliger See.

To the N., on the bank of the Jungfern-See, by which the Neuer Garten is bounded on the N.E., lies the **Schloss Cecilienhof** (no adm.), a low timbered building constructed in 1913-17 in the style of an English manor-house by Schultze-Naumburg for the use of the Crown Prince and his family.

In the N. angle of the Neuer Garten, 15 min. from the Marble Palace, is the restaurant *Meierei* ('dairy'; ferry to the woods between Sakrow and the Römer-Schanze, p. 196). Passing the Grünes Haus (fine view across the Heiliger See of the town) we follow the Schwanen-Allée, which leads from the E. angle of the garden in 25 min. (from the Marble Palace) to the *Glienicke Bridge* (see below).

TO THE E. OF POTSDAM a ferry crosses from Holzmarkt-Str., outside the Berliner Tor, to Babelsberg (see below). Neue Königs-Strasse, which begins at the Berliner Tor, passes between two barracks (on the left, two groups of soldiers, by Kiss) to the *Glienicke Bridge* ('Kaiser-Friedrich-Brücke'; tramway, see p. 199; steamers, pp. 195, 198).

Near **Klein-Glienicke**, to the left beyond the bridge, is the *Palace of Prince Frederick Leopold*, built for Prince Charles (d. 1883), the prince's grandfather, by Schinkel in 1825-26. The palace and park are not open to the public. At the corner near the Glienicke Bridge is a rotunda, built by Schinkel in imitation of the monument of Lysicrates at Athens.

Following the Babelsberg road, which branches off to the right, we soon reach the *Hunting Lodge of Glienicke*, originally built in 1678 by the Great Elector, restored and enlarged in 1856 by Prince Frederick Charles (d. 1885) and subsequently by his son, Prince Frederick Leopold, the present occupier (no admittance). — The bay of the Havel, on which the house lies, is connected by the Teltow Canal with the *Griebnitz-See*, to the E. In the village (Bürgershof Restaurant), near the canal bridge, is a pier for the Teltow district steamers (comp. p. 195); Neu-Babelsberg station (p. 196) is $1\frac{3}{4}$ M. to the S.E.

To the S. of the canal bridge is the principal entrance to the park and Schloss of Babelsberg, a visit to which occupies $1\frac{1}{2}$ hr. Numerous stones with way-marks.

The picturesque ***Schloss Babelsberg** was erected in the Tudor style by Schinkel in 1835 for the Prince of Prussia, afterwards Emperor William I., and enlarged in 1843-49 by Strack. It stands in a beautiful park, laid out by Prince Pückler. The interior (adm., p. 199) of the Schloss is simply but tastefully decorated. Emperor William I. used to spend the latter half of the summer

here, and his study and bedroom as well as the reception rooms are shown to visitors. The walls are hung with numerous works of art, mainly of the early Berlin and Düsseldorf schools. Memorials of the campaigns of 1864, 1866, and 1870-71 are also preserved here. The N. windows command charming views.

A walk through the park is recommended (comp. the map facing p. 197). To the S.W. stands the *Gerichts-Laube*, a Gothic portico from the old Rathaus in Berlin, removed in 1871 and re-erected here. To the S. rises the *Flatow-Turm*, a copy of the Eschenheimer Tor tower at Frankfort-on-the-Main, erected in 1856 and commanding a fine *View of Potsdam and its environs, across the broad expanse of the Havel in the foreground (adm., see p. 199).—To the E. of the tower is a *Column of Victory*, also with a fine view of Potsdam, especially in the evening.—Ferry to Holzmarkt-Str. from the S.W. corner of the park (see p. 208).

TO THE S. OF POTSDAM rises the wooded *Brauhausberg*, which may be easily ascended in $\frac{1}{4}$ hr. from the railway station by crossing the bridge over the line and skirting Schützen-Platz to the right. Here stands the **National Record Office**, established in 1919 in the building of the former Military School. The documents and records made by government offices and the General Staff since the foundation of the North German Confederation in 1867 are collected and classified here. About 4 min. to the right, passing an erratic block, we reach the Kaiser-Friedrich-Bank, which commands a pleasant view of the town and the lakes formed by the Havel.

About 10 min. S. of Schützen-Platz, viâ Luckenwalder Strasse, we reach three scientific institutions on the *Telegraphen-Berg*. The *Astro-Physical Observatory* was opened in 1878 for the spectrological examination of the sun and the stars (adm., Fri. 3-6; visitors are shown round by the custodian). Its double refracting telescope has an object-glass 20 inches in diameter for ocular observations, and one of $31\frac{1}{2}$ inches for photographic purposes. The other institutions are the *Meteorological-Magnetic Observatory* (a branch of the Berlin institute, p. 63) and the *Geodetic Institute*, in which is the central office for the international measurement of the earth. In 1921 the *Einstein Tower*, 59 ft. high, was erected in the same grounds for observations dealing with Einstein's theory of relativity.

THE STEAMER TRIP TO WERDER (comp. p. 198; apt to be crowded on Sundays) on the broad lower Havel with its wooded banks, to the S. of Potsdam, is pleasant. On the left bank is the peninsula of Tornow, and, farther on, to the left, at the foot of the Krähenberge (view), is the village of *Caputh* (Restaurant Fährhaus; ferry to the Caputh-Geltow Station on the Wildpark-Jüterbog line), 2 hrs. walk from Potsdam Station viâ *Forsthaus Templin* (restaurant) along the main road, which skirts the E. river-

bank (omnibus from Potsdam, comp. p. 199). We next cross the *Schwielow-See* to the *Baumgartenbrück Restaurant*, near Alt-Geltow, 1 M. from Caputh-Geltow Station, $4\frac{1}{4}$ M. from Charlottenhof Station (p. 197; the main road skirts the Wildpark, comp. p. 207). Near Alt-Geltow is a wireless receiving-station in connection with Nauen (p. 186). — We now return to the Havel, which here broadens out into a lake, with a lovely view of Werder.

The little town of **Werder** (Hotel Stadt Wien; 6800 inhab.), which lies on a small island, $\frac{1}{2}$ hr. S. of the station (tram), is reached also by the suburban trains from the Potsdam Station in Berlin (comp. p. 197). Next to the steamer-pier a ferry plies to the E. bank of the Havel, a point which may be reached in $1\frac{1}{4}$ hr. by a pleasant road from Wildpark Station. We cross the town and by a bridge reach the suburb on the W. shore; here is a bronze statue of Emperor Frederick III., by Arnoldt (1904). The suburb is surrounded by orchard-covered hills which afford charming views, especially when the fruit-trees are in blossom, the most extensive being from the Bismarckhöhe Restaurant and the Wachtelburg Restaurant.

18. Longer Excursions from Berlin.

The long-distance trains call only at the termini of the suburban services, not at the intermediate stations, with the exception (for the routes described below) of *Gesundbrunnen*, *Spandau*, and *Nieder-Schöne-weide*.

a. Eberswalde. Chorin. Freienwalde.

Railway (Stettin line; suburban service to Bernau, comp. p. 12) to Freienwalde, 40 M., in 2 hrs. — Beyond (3 M.) *Pankow-Schönhausen* (p. 167) we pass through the Rieselfelder (irrigated fields).

9 M. **Buch** is a village of 6400 inhabitants, for the most part inmates of the hospitals and asylums here. The almshouse (Alters-versorgungsheim), by L. Hoffmann, is worth visiting. In the large park is a baroque village-church, by F. W. Dietrichs (1731-36). To the N.W. of the station the remains of a settlement of the later bronze period, destroyed by fire, were discovered in 1910 (comp. p. 156).

14 M. **Bernau** (Schwarzer Adler; Gesellschaftshaus), a town of 9200 inhab., encircled by the old town wall, is noted for its determined resistance to the Hussites in 1432. The mediæval Marien-Kirche (apply at König-Str. 250) contains interesting objects of late-Gothic and Renaissance times.

Some $2\frac{1}{2}$ hrs. N. of Bernau is a chain of lovely lakes surrounded by pretty woods. In the E. near *Lanke* (Hotel Schloss-Park), in the park, is the *Hell-See*; in the centre, extending to *Ützdorf* (inn), is the *Ober-See*; in the W. the large *Liepnitz-See*. From the restaurant at its W. extremity a walk of $\frac{1}{2}$ hr. (2 hrs. from Lanke) brings us to *Wandlitz Station* on the Gross-Schönebeck line (see p. 214).

$20\frac{1}{2}$ M. **Biesental**. Lanke (see above), 5 M. to the W. of the station, is reached by a pretty walk viâ the villa colony and ($2\frac{1}{4}$ M.) the little town of Biesental (2900 inhab.).

28 M. **Eberswalde** (hotels: Pinnow, at the station; Patzenhofer; Central), a busy town with 26,800 inhab., situated on the



Finow Canal, which here receives the *Schwärze*, has a school of forestry (1 M. from the station). The well-wooded neighbourhood attracts numerous visitors in summer.

A pleasant walk leads from the school of forestry to the S.W. by the Weidendamm Promenade, then to the left by Schützen-Strasse and, diverging to the right, to the *Kaiser-Wilhelm-Turm* (1½ M. from the station; view), whence we descend in 5 min. to the chalybeate *Königsquelle* (Kurhaus Gesundbrunnen). Thence to the W. in 20 min. to the *Zainhammer Restaurant*, whence we follow the valley of the *Schwärze*, to the S., past the waterfall (restaurant), to the village of *Spechthausen* (restaurant), with a paper-mill, founded in 1781, where the paper of the Reichsbank notes is made. Farther on, there is a pleasant walk in the valley of the *Nonnenfiess*.—To the N.W. of Eberswalde Station on the Finow Canal are numerous factories, some of which were established by Frederick the Great.

The second station beyond Eberswalde is (35½ M.) *Chorinchen*, about 1½ M. to the S.E. of which lies **Chorin* (Neue Klosterschenke), a former Cistercian monastery, founded in 1258. The restored abbey-church, a brick basilica of 1334 in the early-Gothic style, is the most interesting mediæval building in the Mark of Brandenburg. The monastery is surrounded by fine woods.

FROM EBERSWALDE TO FÜRSTENBERG, 48½ M., branch-line in 3 hrs.—11 M. *Werbellinsee* (inn). About 6 M. to the S., in the *Schorfheide*, ¾ M. from the Werbellin-See, lies the small shooting-lodge of *Hubertusstock* (fee), with several souvenirs of William II.

We leave the Stettin main line at Eberswalde and take the branch-line, to the E., viâ (36½ M.) *Falkenberg* (Hotel Kettlitz), a summer resort, to—

40 M. **Freienwalde** (Hotel Schertz), a town with 8800 inhab., charmingly situated on the margin of the Oder marshes. A weak chalybeate spring, rising in the *Brunntental* (Brunnen Hotel & Kurhaus, closed in winter), 1 M. to the S. of the town, was used by the Great Elector. The Ruinenberg, with a view of the Oder valley, is ½ M. from the market-place; the (1 M.) *Wilhelmshöhe* has a war monument and a view-tower 82 ft. in height (97 steps).

The wooded hills which rise behind Freienwalde and those near Buckow (p. 215) are known as the **Märkische Schweiz* (Markish Switzerland). The restaurant 'Zur Grünen Tanne' (3 min. W. of the Kurhaus, see above) is the starting-point for pretty walks through the woods: S. to the *Baa-See*, 1 hr.; W. to the Bismarck-Turm (Schweizerhaus Restaurant) and Falkenberg (see above), 1¼ or 2 hrs.

b. Brandenburg.

Travellers who are interested in the mediæval architecture of the Mark (of which there are comparatively few examples in Berlin itself; comp. p. 48) should not fail to devote a day to Brandenburg. Railway from Berlin (Potsdam Station) in 1-1½ hr. viâ *Potsdam* (p. 197; steamer from Potsdam, see p. 198), *Werder* (p. 210), and (29 M.) *Grosskreutz*. From the last a branch-line runs to (7 M.) *Lehnin*, which has a monastic church of the 12-13th centuries (restored).

38 M. **Brandenburg** (hotels: Schwarzer Bär, Pl. a, D 3, Stein-Str., Schwarzer Adler, Pl. b, D 3, St. Annen-Str., both very fair; Bahnhof, Pl. d, E 4), a town with 55,000 inhab., noted for its mediæval buildings, is divided by the Havel into an Old Town, a New Town, and the Cathedral Island. Under the name of *Brennabor* it was the chief town of the Slavonic Hevelli. It was captured in 928 by King Henry I., and in 1150 by Albert the Bear, who thenceforward styled himself Margrave of Brandenburg. From 949 to 1544 the town was the seat of a bishop.

From the railway station (Pl. E, 4; tramway) we proceed viâ Schützen-Str., the Annentor Bridge, and St. Annen-Str. to the ($\frac{3}{4}$ M.) *Rathaus* (Pl. D, 3), which dates from the 15th century. In front of the Rathaus stands a *Roland Column* (1474), 18 ft. in height, the ancient emblem among the Lower Saxons of free market rights. — A little to the W. is *ST. CATHERINE'S CHURCH (Pl. D, 3; fee; apply at Kirch-Platz 2), one of the finest examples of late-Gothic brick architecture, without transepts, of which the nave was built in 1381-1401, the choir about 1410, and the W. tower in 1583-85. The carved wooden altar in the choir dates from 1474; one of the N. chapels contains a brazen font of 1440. — From the Rathaus we proceed by the market-place and the Mühlendamm to the —

CATHEDRAL (Pl. E, 1; apply at Dom-Platz 56, to the S.W.), originally a late-Romanesque basilica of about 1200, converted in the 15th cent. into a Gothic church with a vaulted roof, and frequently restored. On the walls of the interior are numerous tombstones. The choir contains an altar of 1518. The columns with late-Romanesque capitals in the crypt should be noticed. The S. transept contains a small museum.

We now cross the Grillendamm to the OLD TOWN (Pl. C, D, 1, 2), where the most interesting buildings are the *Gotthard-Kirche* (Pl. C, 1; 13-15th cent.; apply at Kirch-Platz 4) and the *Altstadt-Rathaus* (Pl. 1; C, 2), a brick building of the 15th cent., restored in 1912. In front of it is a fountain with the equestrian statue, by Manzel (1912), of Elector Frederick I., Burgrave of Nuremberg, to whom Brandenburg was the first town in the Mark to open its gates in 1412.

The *Marienberg* (Pl. B, C, 1), to the N.W. of the town, commands a good view (tower 98 ft. in height); tramway from the Rathaus to the Plauer Tor.

Amongst other towns of interest to the student of mediæval architecture in the Mark are *Stendal* and *Tangermünde*, *Havelberg*, *Prenzlau*, *Königsberg in der Neumark*, *Frankfort-on-the-Oder*, *Chorin* (p. 211), and *Lehnin* (p. 211). For details as to these, and for further information about Brandenburg, see *Baedeker's Northern Germany*.

Hafenbahn

BRANDENBURG

1:25.000

Meters

2

1

Potsdam

1. Altsiedelhof-Rathaus
2. Ansgaricht
3. Baumstein
4. Konzerthaus
5. Lager
6. Ordemannszhaus
7. Petruskapelle
8. Postamt
9. Realschulhaus
10. Reichsbank
11. Synagoge
12. Theater
13. Postamt
14. Rathhaus

us
C2
D3
E3
D3
D3
C2
E12
DE3,C2
C2
E2,3
D2
DE2
lower CI

c. Neu-Ruppin.

Railway in $1\frac{3}{4}$ - $2\frac{1}{3}$ hrs., either by the Hamburg line ($47\frac{1}{2}$ M.) or the Kremmen line ($40\frac{1}{2}$ M.). — By the Hamburg line from Berlin (Lehrte Station) viâ Spandau and Nauen (p. 186) to ($30\frac{1}{2}$ M.) *Paulinenaue*. A branch-line runs hence to Neu-Ruppin, viâ ($40\frac{1}{4}$ M.) *Fehrbellin* (Hotel Stadt Magdeburg), 4 M. to the N.W. of the village of *Hakenberg*, where the Great Elector defeated the Swedes in 1675. A column, 105 ft. in height, with a figure of Victory and a relief-portrait of the Great Elector by A. Wolff, was erected here in 1879. View of the battlefield from the top. — 48 M. *Neu-Ruppin*, see below.

The Kremmen and Wittstock line starts from the Stettin Station (see p. 12). As far as (8 M.) *Tegel*, see p. 187. Beyond Tegel the line crosses the Havel at the industrial town of (13 M.) *Hennigsdorf*. — 17 M. *Velten* (Hotel Kersten; 6700 inhab.), terminus of the suburban trains, is one of the chief seats of the German tile industry, specimens of which may be seen in the museum at Viktoria-Str. 10. — At (23 M.) *Kremmen* (2800 inhab.) we sometimes have to change trains. — 33 M. *Radensleben* is the station for the village of *Wustrau*, situated $1\frac{3}{4}$ M. to the W., at the S.E. angle of the *Ruppiner See* (8 M. in length). Hans Joachim von Zieten (1699-1786), the well-known general of Frederick the Great, is buried in the church here. — The railway crosses the lake to —

$40\frac{1}{2}$ M. **Neu-Ruppin** (hotels: Krone, good, Märkischer Hof, Bernau, Rheinsberger Hof, all in Friedrich-Wilhelm-Strasse), a town with 17,200 inhabitants. About $\frac{1}{4}$ hr. from the station is a bronze statue of *Theodor Fontane*, the poet (b. 1819 at Neu-Ruppin, d. 1898 at Berlin; comp. p. 155), by Wiese, unveiled in 1907. A monument to *Frederick William II.*, by Tieck (1829), commemorates that monarch's contribution towards rebuilding the town after a conflagration in 1787. Another monument, by Wiese, commemorates *Karl Friedrich Schinkel* (1781-1841; p. 45), who was born here. On the lake stands the *Abbey Church*, a 13th cent. Gothic edifice of brick, restored in 1841 by Schinkel, the towers completed in 1906 (view; apply at Post-Str. 28). Pleasant walk through the grounds to the N., outside the Rheinsberger Tor, to Alt-Ruppin ($\frac{3}{4}$ hr.). — The so-called **Ruppin Switzerland*, a hilly district with beech-woods and several lakes, is one of the prettiest parts of the Mark. The forester's house of *Tornow* (rfmts.) is reached by steamer. Visits may be paid to the forester's house of *Rottstiel*, to the *Bolten-Mühle* on the Tornow-See, and to *Binenwalde* (inn) on the Kalk-See.

d. Rheinsberg.

Railway from the Stettin Station, 52 M. in 3 hrs. (Nordbahn: suburban service as far as Oranienburg, comp. p. 12).

3 M. *Pankow* (Nordbahn), see p. 167. — 4 M. *Reinickendorf-Rosenthal*; Reinickendorf on the left (p. 187), Rosenthal on the

right, the latter a town of 6000 inhabitants with a branch of the Bergmann Electricity Works (p. 166). Branch-line to Liebenwalde and Gross-Schönebeck (comp. Wandlitz, p. 210).—8 M. *Hermisdorf*, with 7700 inhabitants, lies at the beginning of the wood, a favourite resort, which stretches beyond Oranienburg; to Tegel, see p. 187.—9 M. *Frohnau* (Restaurant Kasino, at the station) is a pleasing town of 1200 inhab., laid out in 1909 as a garden-city; to Tegel, see p. 187.—14 M. *Birkenwerder* (Restaurant Boddensee), with 2300 inhabitants. There is a pretty walk up-stream from the inn at *Briese* (30 min. N.) to the N.E.—At (17½ M.) *Lehnitz* the line crosses the Berlin-Stettin Ship Canal (p. 165), which runs to the right through the Lehnitz-See.

18 M. (left) **Oranienburg** (Hotel Eilers, in Luisen-Platz) is a town of 13,200 inhab. on the *Havel*. In Luisen-Platz (12 min.), in front of the Schloss (built after 1650, enlarged by Nering in 1690; since 1861 a normal school), is a bronze statue, by F. Wolff (1858), of Princess Louise Henriette of Orange (d. 1667), to whom the town owes its name, first wife of the Great Elector.

From Oranienburg the line runs to the N. At (21 M.) *Fichtengrund* we cross the *Havel*.—From (28½ M.) *Löwenberg* (change trains) a branch-line runs viâ (38 M.) *Herzberg* (branch to Alt- and Neu-Ruppin, p. 213) and (41½ M.) *Lindow* to—

52 M. **Rheinsberg** (hotels: Ratskeller; Kronprinz; Fürstenhof; Bahnhof, near the station), a town and summer resort with 3100 inhab., situated at the efflux of the *Rhin* from the *Grienerick-See*. The château (no adm.), purchased by Frederick William I. in 1734 and enlarged in 1734-39 by G. W. von Knobelsdorff, was the residence of Frederick the Great as crown prince in 1736-40, a bronze statue of whom, by Elster, was erected here in 1903. From 1753 to 1802 it was occupied by Prince Henry, Frederick's brother, who is buried in the park. It has ceiling-paintings by Pesne (1740) and retains some memorials of its former owners.

The woods on the N., extending to the borders of Mecklenburg, include extensive tracts of deciduous trees and several large lakes. Drives may be taken to the hamlets of *Zechlin* (Kaisereiche Inn), *Zechliner Hütte* (Strand Hotel) and *Neu-Globsow* (Spiegelberg Inn, well spoken of).

e. Buckow.

Railway ('Ostbahn') from the Silesian Station as far as (29 M., in 1 hr.) Dahmsdorf-Müncheberg, whence a branch-line runs to (3 M.) Buckow in 17 min.—The Stadtbahn trains to Kaulsdorf call at *Lichtenberg-Friedrichsfelde*. Lichtenberg, see p. 167. Friedrichsfelde (with Karlshorst, p. 188) has 24,400 inhabitants. Tramway No. 68 (p. 18). About 1½ M. to the E. of the station is the former royal château, the present building dating from Frederick William I., since 1818 private property, with a large park (visitors admitted). 5½ M. *Biesdorf* has a hospital for epileptics.—The

suburban trains on the main line run direct from the Silesian Station to ($7\frac{1}{2}$ M.) *Kaulsdorf*. — $10\frac{1}{2}$ M. *Hoppegarten*; to the right is the Union Club racecourse (p. 27). — $14\frac{1}{2}$ M. *Fredersdorf*. Branch-line to Rüdersdorf Station (Kalkberge, see p. 189).

18 M. **Strausberg** (Ostbahn Station). A tramway runs hence 4 M. to the N. past a racecourse (left; p. 27) into the town, which may be also reached by a nice walk ($1\frac{1}{2}$ hr.). The town (Strand Hotel Schützenhaus, on the lake; Städtefeldt, in the market-place), with 8400 inhab., is pleasantly situated on the E. bank of the *Straus-See* ($2\frac{1}{2}$ M. long). Ferry from the S. end of the town or walk round the S. edge of the lake in 1 hr. to the Restaurant Seebad on the W. bank.

About $1\frac{1}{2}$ M. to the N. of Strausberg begins the *Blumen-Tal*, a somewhat lonely wood, intersected by two chains of lakelets. On its N.W. margin, 4 hrs. from Strausberg, is *Tiefensee* ('Spitzkrug' inn), a station on the Wriezen railway, 22 M. from the Silesian Station.

From Strausberg the line continues E. to (29 M.) *Dahmsdorf-Müncheberg*, junction for the branch-line (see p. 214) to —

Buckow (Hotel Bellevue), a little town with 2300 inhab., frequented as a summer resort (visitors' tax). The pleasant lakes and well-wooded, picturesque hills of the neighbourhood have earned for it the title of the *Märkische Schweiz* (comp. p. 211). Among the most picturesque points, near Buckow, are the *Bollersdorfer Höhe* (272 ft.; rfmts.), $\frac{1}{2}$ hr. N., above the *Schermützel-See*; then the *Silberkehle*, a deep ravine, the two *Tornow Lakes*, and the *Pritzhagener Mühle* (restaurant).

f. The Spreewald.

The ***Spreewald**, 37 M. long and from $\frac{1}{2}$ M. to $4\frac{1}{2}$ M. broad, is watered by the Spree, which intersects it in a network of about 200 channels. It is reached from Berlin by the Görlitz railway.

In natural beauty the *Lower Spreewald*, below Lübben, is the finer part in virtue of the wide expanses of deciduous trees that still cover part of it. In the *Upper Spreewald* no woods of any size are to be found except in the N.; the W. part is a region of flat pasture-land; while the S.E. (Burg), which is fairly well populated and has nearly all been brought under the plough, has more the appearance of a wooded park. Nursery-gardening, cattle-rearing, and fishing are the principal industries of the population, which has here partly retained its original Wendish language and customs. The women still wear a peculiar costume. The villages of Lehde and Leipe, in the pastoral region, are accessible only by water, or in winter over the ice. In the farming district of Burg the widely scattered wooden houses may be reached on foot, but many water-channels have to be crossed by curiously-built bridges. — A visit to the Spreewald is most agreeable in May or September. In summer the gnats are very troublesome.

GÖRLITZ RAILWAY TO LÜBBEN, $46\frac{1}{2}$ M., in $1\frac{1}{4}$ -2 hrs. — Suburban trains to ($17\frac{1}{2}$ M.) *Königs-Wusterhausen*, see p. 190.

$46\frac{1}{2}$ M. **Lübben** (hotels: Stadt Berlin, Goldener Stern), an old town with 7100 inhab., is surrounded by four arms of the *Spree*.

Between the station and the (1 M.) town, we pass a pleasant grove. Paul Gerhardt (p. 158), who was archdeacon from 1668, died here in 1676 and is buried in the late-Gothic, 16th cent. church, in front of which is his monument, by Pfannschmidt (1907). A wide view of the Spreewald may be had from the tower (197 ft. high).

Lübben is the best starting-point for an excursion in the LOWER SPREEWALD (1 day). The most convenient plan is to proceed from Lübben by boat (ample notice to the boatman should be given at the hotel) viâ *Schleppzig* (Unterspreewald Inn), the *Puhl*, and *Adlerhorst* to *Gross-Wasserburg* (inn), although by this route the woods are not reached until 2 hrs. after starting. An alternative plan is to drive to Schleppzig (1½ hr.) and thence take a boat. — From Gross-Wasserburg we may either return by boat through the woods to the landing-place of *Hartmannsdorf*, and walk thence viâ this village to the (1½ hr.) station of Lübben; or, if the water is low, we may return by boat to the railway-bridge near the station of Hartmannsdorf, on the Lübben and Beeskow line.

53½ M. **Lübbenau** (hotels; Deutsches Haus, in the market-place; Zum grünen Strand der Spree; in summer rooms should be secured beforehand), a little town with 4000 inhab., lies on the margin of the UPPER SPREEWALD. In the school, behind the church (view from the tower) in the market-place, is a small Wendish museum. About 20 min. E. is a Schloss belonging to Count Lynar. — The usual boating-trip from Lübbenau (6 hrs., not including halts; fatiguing) is that viâ Lehde (see below), the *Wotschofska Restaurant* (also rooms), the forester's houses of *Kannomühle* and *Eiche* (small restaurant near by) situated in the woods, and then viâ the *Polenz-Schenke Restaurant* and *Leipe* (Buchau Inn) back to Lübbenau. — An idea of the curious residential and domestic arrangements of the Spreewald may, however, be obtained by a trip from Lübbenau viâ the *Lübbenauer Kaupen* to the (½ hr.) village of **Lehde* (Inn 'Zum Fröhlichen Hecht', with an annexe for tourists, 34 R., good), the 'Venice of the Spreewald'. — An interesting spectacle is offered on Sun. at 9.30 a.m. by the gay costumes of the Spreewald women on their way to church at the village of **Burg** (inns: Zum Spreewald, Zur Bleiche, Landhaus Winzer, all three on the Mühlspree, 50, 30, and 15 min. from the station respectively; Schwarzer Adler, 5 min. from the station). Intending spectators should leave Berlin on Sat. and take the Spreewald Railway (Cottbus branch-line) from Lübben to Burg (where the night is spent). Or they may proceed by boat early on Sun. viâ Leipe to Burg. After the midday meal, they may take a boat from Burg viâ Buschmühle, the forester's house of Eiche, Polenzschenke, Kannomühle, etc. (the route mentioned above in the reverse direction) to Lübbenau in 7-8 hrs., and return to Berlin by an evening train.

LIST OF ARTISTS.

The following list comprises the more important German Architects, Painters, and Sculptors of the 18th and 19th centuries, mentioned in the Handbook.

Achenbach, Andreas, P., b. 1815 at Cassel, d. 1910 at Düsseldorf.
 —, *Oswald*, P., brother of the preceding, 1827-1905, Düsseldorf.
Achtermann, Wilhelm, S., b. 1799 at Münster, d. 1884 at Rome.
Adam, Franz, P., b. 1815 at Milan, d. 1886 at Munich.
Adler, Friedrich, A., 1827-1908, Berlin.
Angeli, Heinrich von, P., b. 1840 at Ödenburg (Hungary).
Baisch, Hermann, P., b. 1846 at Dresden, d. 1894 at Carlsruhe.
Bantzer, Karl, P., b. 1857 at Ziegenhain (Hesse).
Bartels, Hans von, P., b. 1856 at Hamburg, d. 1913 at Munich.
Baucke, Heinrich, S., b. 1875 at Düsseldorf, d. 1915 in action.
Becker, Karl, P., 1820-1900, Berlin.
Begas, Karl, the Elder, P., b. 1794 at Heinsberg, d. 1854 at Berlin.
 —, *Karl, the Younger*, youngest son of the preceding, S., b. 1845 at Berlin, d. 1916 at Cöthen.
 —, *Oskar*, eldest son of Karl B. the Elder, P., 1828-83, Berlin.
 —, *Reinhold*, son of Karl B. the Elder, S., 1831-1911, Berlin.
Behrens, Christian, S., b. 1852 at Gotha, d. 1905 at Breslau.
 —, *Peter*, A., b. 1868 at Hamburg.
Benda, Julius, A., b. 1838 at Rauden, d. 1897 at Darmstadt.
Bendemann, Eduard, P., b. 1811 at Berlin, d. 1889 at Düsseldorf.
Bläser, Gustav, S., b. 1813 at Düsseldorf, d. 1874 at Cannstatt.
Bleichen, Karl, P., b. 1798 at Cottbus, d. 1840 at Berlin.
Bleibtreu, Georg, P., b. 1828 at Xanten, d. 1892 at Berlin.
Bochmann, Gregor von, P., b. 1850 in Esthonia.
Böcklin, Arnold, P., b. 1827 at Bâle, d. 1901 at Fiesole, near Florence.
Böckmann, Wilhelm, A., b. 1832 at Elberfeld, d. 1902 at Berlin.

Bokelmann, Christian Ludwig, P., b. 1844 near Bremen, d. 1894 at Berlin.
Boumann, Johann, A., b. 1706 at Amsterdam, d. 1776 at Berlin.
Bracht, Eugen, P., b. 1842 at Morges, d. 1921 at Darmstadt.
Braith, Anton, P., 1836-1905, Biberach.
Brendel, Albert, P., b. 1827 at Berlin, d. 1895 at Weimar.
Brütt, Adolf, S., b. 1855 at Husum.
Büring, Johann Gottfried, A., b. 1723 at Berlin.
Bürkel, Heinrich, P., b. 1802 at Pirmasens, d. 1869 at Munich.
Calandrelli, Alexander, S., 1834-1903, Berlin.
Camphausen, Wilhelm, P., 1818-85, Düsseldorf.
Carstens, Asmus Jakob, P., b. 1754 near Schleswig, d. 1798 at Rome.
Cauer, Karl, S., b. 1828 at Bonn, d. 1885 at Kreuznach.
 —, *Ludwig*, S., son of the preceding, b. 1866 at Kreuznach.
Chodowiecki, Daniel Nikolaus, P. and engraver, b. 1726 at Danzig, d. 1801 at Berlin.
Corinth, Louis, P., b. 1858 at Tapiau.
Cornelius, Peter von, P., b. 1783 at Düsseldorf, d. 1867 at Berlin.
Cremer, Friedrich Albert, A., b. 1824 at Wiesbaden, d. 1882.
Dahl, Johan, P., b. 1788 at Bergen (Norway), d. 1857 at Dresden.
Defregger, Franz, P., b. 1835 at Stronach in the Pusterthal, d. 1921 at Munich.
Dettmann, Ludwig, P., b. 1865 at Flensburg.
Diez, Robert, S., b. 1844 at Pörsneck (Saxe-Meiningen), d. 1922 at Loschwitz near Dresden.
 —, *Wilhelm von*, P., b. 1839 at Bayreuth, d. 1907 at Munich.
Dill, L., P., b. 1848 at Gernsbach.
Donndorf, Adolf, S., b. 1835 at Weimar, d. 1916 at Stuttgart.

- Drake, Friedrich, S.*, b. 1805 at Pyrmont, d. 1882 at Berlin.
- Dreber, Heinrich*, known as *Franz-D.*, P., b. 1822 at Dresden, d. 1875 at Rome.
- Dücker, Eugen, P.*, b. 1841 at Arensburg (Ösel Island, Esthonia), d. 1916 at Düsseldorf.
- Eberlein, Gustav, S.*, b. 1847 at Spiekershausen near Münden.
- Eckmann, Otto, P.*, b. 1865 at Hamburg, d. 1902 at Badenweiler.
- Encke, Erdmann, S.*, b. 1843 at Berlin, d. 1896 at Neu-Babelsberg.
- Ende, H., A.*, 1829-1907, Berlin.
- Eosander, Johann Friedrich von*, surn. *Göthe, A.*, b. 1670 at Riga (?), d. 1729 at Dresden.
- Erdmannsdorf, Friedrich Wilhelm von, A.*, b. 1736 at Dresden, d. 1800 at Dessau.
- Fechner, Hanns, P.*, b. 1860 at Berlin.
- Felderhoff, Reinhold, S.*, b. 1865 at Elbing, d. 1919 at Berlin.
- Feuerbach, Anselm, P.*, b. 1829 at Speyer, d. 1880 at Venice.
- Firle, Walter, P.*, b. 1859 at Breslau.
- Fischer, Ferdinand August, S.* 1805-1866, Berlin.
- Friedrich, Kaspar David, P.*, 1774-1840, Dresden.
- , *Woldemar, P.*, b. 1846 at Gnadau, d. 1910 at Berlin.
- Friese, Richard, P.*, b. 1854 at Gumbinnen, d. 1918 at Zwischenahn.
- Füger, Heinrich, P.*, b. 1751 at Heilbronn, d. 1818 at Vienna.
- Führich, Joseph von, P.*, b. 1800 at Kratzau in Bohemia, d. 1876 at Vienna.
- Gärtner, Eduard, P.*, 1801-77, Berlin.
- Gaul, August, S.*, b. 1869 at Gross-Auheim near Hanau, d. 1921 at Berlin.
- Gebhardt, Eduard von, P.*, b. 1838 at St. Johannis (Esthonia).
- Genelli, Bonaventura, P.*, b. 1798 at Berlin, d. 1868 at Weimar.
- Gentz, Heinrich, A.*, b. 1766 at Breslau, d. 1811 at Berlin.
- , *Wilhelm, P.*, b. 1822 at Neuruppin, d. 1890 at Berlin.
- Gerlach, Philipp, A.*, b. 1679 at Spandau, d. 1748 at Berlin.
- Geselschap, Friedrich, P.*, b. 1835 at Wesel, d. 1898 at Rome.
- Gessner, A., A.*, b. 1868 at Aue.
- Geyer, Otto, S.*, 1843-1914, Berlin.
- Geyger, Ernst Moritz, S.*, b. 1861 at Neukölln.
- Gilly, Friedrich, A.*, b. 1717 at Altdamm, d. 1800 at Carlsbad.
- Gleichen-Russwurm, Ludwig von, P.*, b. 1836 at Greifenstein in Bavaria, d. 1901 at Weimar.
- Gontard, Karl von, A.*, b. 1731 at Mannheim, d. 1791 at Breslau.
- Gosen, Theodor von, S.*, b. 1873 at Augsburg.
- Götz, J., S.*, b. 1865 at Fürth.
- Graeb, Karl, P.*, 1816-84, Berlin.
- , *Paul, P.*, son of the preceding, 1842-92, Berlin.
- Graff, Anton, P.*, b. 1736 at Winterthur, d. 1813 at Dresden.
- Grisebach, Hans, A.*, b. 1848 at Göttingen, d. 1904 at Berlin.
- Gropius, Martin Karl Philipp, A.*, 1824-80, Berlin.
- Groszheim, Karl von, A.*, b. 1841 at Lübeck, d. 1911 at Berlin.
- Gude, Hans, P.*, b. 1825 at Christiania, d. 1903 at Berlin.
- Gussow, Karl, P.*, b. 1843 at Havelberg, d. 1907 at Munich.
- Habermann, Hugo von, P.*, b. 1849 at Dillingen.
- Hackert, Philipp, P.*, b. 1737 at Prenzlau, d. 1807 near Florence.
- Hähnel, Ernst, S.*, 1811-91, Dresden.
- Haider, Karl, P.*, b. 1846 at Munich, d. 1912 at Schliersee.
- Harrach, Count Ferdinand, P.*, b. 1832 at Rosnochau (Silesia), d. 1915 at Berlin.
- Hartzer, Karl Ferdinand, S.*, 1838-1906, Berlin.
- Hasenclever, Johann Peter, P.*, b. 1810 at Remscheid, d. 1853 at Düsseldorf.
- Haug, Robert von, P.*, 1857-1922, Stuttgart.
- Henneberg, Rudolf, P.*, 1825-76, Brunswick.
- Hennicke, Julius, A.*, 1832-92, Constance.
- Hensel, Wilhelm, P.*, b. 1794 at Trebbin, d. 1861 at Berlin.
- Herrmann, Hans, P.*, b. 1858 at Berlin.
- Herter, Ernst, S.*, 1846-1917, Berlin.
- Hess, Peter von, P.*, b. 1792 at Düsseldorf, d. 1871 at Munich.
- Heuss, Eduard von, P.*, b. 1808 at Oggersheim, d. 1880 near Mayence.
- Heyden, August von, P.*, b. 1827 at Breslau, d. 1897 at Berlin.
- , *Otto, P.*, b. 1820 at Ducherow (Pom.), d. 1897 at Göttingen.
- Hildebrand, Adolf, S.*, b. 1847 at Marburg, d. 1921 at Munich.

- Hildebrand, Ernst*, P., b. 1833 at Falkenberg (Lower Lusatia).
Hildebrandt, Eduard, P., b. 1818 at Danzig, d. 1868 at Berlin.
Hitz, Dora, P., b. 1856 at Altdorf near Nuremberg.
Hitzig, Friedrich, A., 1811-81, Berlin.
Hoffmann, Ludwig, A., b. 1852 at Darmstadt.
Hofmann, Ludwig von, P., b. 1861 at Darmstadt.
Hösel, Erich, S., b. 1869 at Augsburg.
Hosemann, Theodor, P., b. 1807 at Brandenburg, d. 1875 at Berlin.
Hübner, Julius, P., b. 1806 at Oels, d. 1882 at Loschwitz near Dresden.
—, *Karl*, P., b. 1814 at Königsberg, d. 1879 at Düsseldorf.
Hude, Hermann Philipp Wilhelm von der, A., b. 1830 at Lübeck, d. 1908 at Berlin.
Hundrieser, Emil, S., b. 1846 at Königsberg, d. 1911 at Charlottenburg.
Hünten, Emil, P., b. 1827 at Paris, d. 1902 at Düsseldorf.
Ihne, Ernst Eberhard von, A., b. 1848 at Elberfeld, d. 1917 at Berlin.
Janensch, Gerhard, S., b. 1860 at Zamborst in Pomerania.
Jank, Angelo, P., b. 1868 at Munich.
Janssen, Karl, S., b. 1853 at Düsseldorf.
—, *Peter*, P., 1844-1908, Düsseldorf.
Jordan, Rudolf, P., b. 1810 at Berlin, d. 1887 at Düsseldorf.
Kaffack, Joseph, S., b. 1849 at Ratisbon, d. 1890 at Berlin.
Kalckreuth, Count Stanislaus, P., b. 1821 at Koschmin, d. 1894 at Munich.
—, *Count Leopold*, son of the preceding, P., b. 1855 at Düsseldorf.
Kalide, Theodor, S., b. 1801 at Königshütte, d. 1863 at Gleiwitz.
Kallmorgen, Friedrich, P., b. 1856 at Altona.
Kameke, Otto von, P., b. 1826 at Stolp, d. 1899 at Berlin.
Kampf, Arthur, P., b. 1864 at Aix-la-Chapelle.
—, *Eugen*, P., b. 1860 at Aix-la-Chapelle.
Kaulbach, Friedrich, P., b. 1822 at Arolsen, d. 1903 at Hanover.
—, *Wilhelm von*, P., b. 1805 at Arolsen, d. 1874 at Munich.
Kayser, Heinrich, A., b. 1842 at Duisburg, d. 1917 at Berlin.
Keller, Ferdinand, P., b. 1842 at Karlsruhe, d. 1922 at Baden-Baden.
Kiss, August, S., b. 1802 in Upper Silesia, d. 1865 at Berlin.
Klein, Max, S., b. 1847 at Göncz (Hungary), d. 1908 at Berlin.
Klimsch, Fritz, S., b. 1870 at Frankfort-on-the-Main.
Klinger, Max, S. and P., b. 1857 at Leipzig, d. 1920 at Gross-Jena near Naumburg.
Knackfuss, Hermann, P., b. 1848 at Wissen near Siegburg, d. 1915 at Cassel.
Knaus, Ludwig, P., b. 1829 at Wiesbaden, d. 1910 at Berlin.
Knobelsdorff, Georg Wenzeslaus von, A. & P., b. 1699 at Kuckädel (Lusatia), d. 1753 at Berlin.
Knoblauch, Eduard, A., b. 1801, d. 1865 at Berlin.
Kobell, Wilhelm von, P., b. 1766 at Mannheim, d. 1855 at Munich.
Koch, Georg Karl, P., b. 1857 at Berlin.
—, *Joseph Anton*, P., b. 1768 in the Tyrol, d. 1839 at Rome.
Koner, Max, P., 1854-1900, Berlin.
Kröner, Christian, P., b. 1838 at Rinteln, d. 1911 at Düsseldorf.
Krüger, Franz, P., b. 1797 at Rade-gast near Cöthen, d. 1857 at Berlin.
Kruse, Max, S., b. 1854 at Berlin.
Kuehl, Gotthardt, P., b. 1850 at Lübeck, d. 1915 at Dresden.
Kyllmann, Walter, A., b. 1837 at Weyer near Wald, d. 1913 at Wannsee, Berlin.
Langhans, Karl Ferdinand, A., b. 1781 at Breslau, d. 1869 at Berlin.
—, *Karl Gotthard*, A., father of the preceding, b. 1733 at Landes-hut (Silesia), d. 1808 at Grüneiche.
Lederer, Hugo, S., b. 1871 at Znaim.
Leibl, Wilhelm, P., b. 1844 at Cologne, d. 1900 at Würzburg.
Leistikow, Walter, P., b. 1865 at Bromberg, d. 1908 at Berlin.
Lenbach, Franz von, P., b. 1836 at Schrobenuhausen, d. 1904 at Munich.
Lepsius, Reinhold, P., 1857-1922, Berlin.
Lessing, Karl Friedrich, P., b. 1808 at Breslau, d. 1880 at Karlsruhe.
—, *Konrad*, P., son of the preceding, b. 1852 at Düsseldorf, d. 1916 at Berlin.

- Lessing, Otto*, P. & S., son of Karl Friedrich L., b. 1846 at Düsseldorf, d. 1912 at Grunewald.
- Liebermann, Max*, P., b. 1847 at Berlin.
- Lier, Adolf*, P., b. 1826 at Herrnhut, d. 1882 at Vahrn near Brixen.
- Lucas, Richard*, A., 1829-77, Berlin.
- Ludwig, Karl*, P., b. 1839 at Römheld, d. 1901 at Berlin.
- Magnus, E.*, P., 1799-1872, Berlin.
- Magnussen, Harro*, S., b. 1861 at Hamm near Hamburg, d. 1908 at Grunewald.
- Maison, Rudolph*, S., b. 1854 at Ratisbon, d. 1904 at Munich.
- Makart, Hans*, P., b. 1840 at Salzburg, d. 1884 at Vienna.
- Manzel, Ludwig*, S., b. 1858 at Kagendorf.
- March, Otto*, A., b. 1845 at Charlottenburg, d. 1913 at Berlin.
- Marées, Hans von*, P., b. 1837 at Elberfeld, d. 1887 at Rome.
- Max, Gabriel von*, P., b. 1840 at Prague, d. 1915 at Munich.
- Mengs, Raphael*, P., b. 1728 at Aussig, d. 1779 at Rome.
- Menzel, Adolf von*, P., b. 1815 at Breslau, d. 1905 at Berlin.
- Messel, Alfred*, A., b. 1853 at Darmstadt, d. 1909 at Berlin.
- Metzner, Franz*, S., b. 1870 at Wocherau, near Mies (Czechoslovakia), d. 1919 at Berlin.
- Meyer, Johann Georg* (known as *Meyer von Bremen*), P., b. 1813 at Bremen, d. 1886 at Berlin.
- , *Klaus*, P., b. 1856 near Hanover, d. 1919 at Düsseldorf.
- Meyerheim, Eduard*, P., b. 1808 at Danzig, d. 1871 at Berlin.
- , *Paul*, P., son of the preceding, 1842-1915, Berlin.
- Möckel, Gotthilf Ludwig*, A., b. 1838 at Zwickau, d. 1915 at Doberan.
- Moser, Julius*, S., b. 1832 at Berlin, d. 1916 at Steglitz.
- Müller, Eduard*, S., b. 1828 at Hildburghausen, d. 1895 at Rome.
- , *Viktor*, P., b. 1829 at Frankfort-on-the-Main, d. 1879 at Munich.
- Munthe, Ludwig*, P., b. 1841 at Aaröen (Norway), d. 1896 at Düsseldorf.
- Olde, Hans*, P., b. 1855 at Süderau (Holstein), d. 1917 at Cassel.
- Orlik, Emil*, P., b. 1870 at Prague.
- Orth, August*, A., b. 1828 at Windhausen, d. 1901 at Berlin.
- Ottmer, K. T.*, A. & P., b. 1800 at Brunswick, d. 1843 at Berlin.
- Otzen, Johannes*, A., b. 1839 at Schleswig, d. 1911 at Grunewald.
- Overbeck, Friedrich*, P., b. 1789 at Lübeck, d. 1869 at Rome.
- Pankok, Bernhard*, P., b. 1872 at Münster.
- Persius, L.*, A., 1903-45, Potsdam.
- Pettenkofen, August von*, P., 1822-1889, Vienna.
- Pfannschmidt, Friedrich Johann*, S., b. 1864 at Berlin, killed in action near Châlons, 1914.
- , *Gottfried*, P., b. 1819 at Mühlhausen, d. 1887 at Berlin.
- Pfuhl, Johannes*, S., b. 1846 at Löwenberg (Silesia), d. 1914 at Baden-Baden.
- Piglhein, Bruno*, P., b. 1848 at Hamburg, d. 1894 at Munich.
- Piloty, Karl Theodor von*, P., b. 1826 at Munich, d. 1886 at Ambach.
- Plochhorst, Bernhard*, P., b. 1825 at Brunswick, d. 1907 at Berlin.
- Pohle, Leon*, P., b. 1849 at Leipzig, d. 1908 at Dresden.
- Pöppelmann, Peter*, S., b. 1866 at Harsewinkel (Westphalia).
- Prell, Hermann*, P. and S., b. 1854 at Leipzig, d. 1922 at Dresden.
- Preller, Friedrich, the Elder*, P., b. 1804 at Eisenach, d. 1878 at Weimar.
- Preyer, J. W.*, P., b. 1803 at Rheydt, d. 1889 at Düsseldorf.
- Rahl, Karl*, P., 1812-65, Vienna.
- Raschdorff, Julius*, A., b. 1823 at Pless, d. 1914 at Berlin.
- , *Otto*, A., b. 1854 at Rheine, d. 1915 at Berlin.
- Rauch, Christian Daniel*, S., b. 1777 at Arolsen, d. 1857 at Dresden.
- Rayski, Ferdinand von*, P., b. 1806 at Pegau, d. 1890 at Dresden.
- Reinhardt, Heinrich A.*, A., b. 1868 at Offenbach-on-the-Main.
- Rethel, Alfred*, P., b. 1816 near Aix-la-Chapelle, d. 1859 at Düsseldorf.
- Richter, Gustav*, P., 1823-84, Berlin.
- , *Ludwig*, P., 1803-84, Dresden.
- Riedel, August*, P., b. 1799 at Bayreuth, d. 1883 at Rome.
- Riefstahl, Wilhelm*, P., b. 1827 at Neustrelitz, d. 1888 at Munich.
- Rietschel, Ernst*, S., b. 1804 at Pulsnitz, d. 1861 at Dresden.
- , *Ernst Wilhelm*, P., 1824-60, Munich.

- Ritter, Henry, P.*, b. 1816 at Montreal (Canada), d. 1853 at Düsseldorf.
- Röber, Ernst, P.*, b. 1849 at Elberfeld, d. 1915 at Düsseldorf.
- , *Fritz, P.*, brother of the preceding, b. 1851 at Elberfeld.
- Röchling, Karl, P.*, b. 1855 at Saarbrücken, d. 1920 at Charlottenburg, Berlin.
- Rode, Christian Bernhard, P.* & etcher, 1725-97, Berlin.
- Rottmann, Karl, P.*, b. 1798 near Heidelberg, d. 1850 at Munich.
- Rümann, W. von, S.*, b. 1850 at Hanover, d. 1906 at Ajaccio.
- Ruths, V., P.*, 1825-1905, Hamburg.
- Saltzmann, Carl, P.*, 1847-1923, Berlin.
- Sattler, Joseph, P.*, b. 1867 at Schrobenuhausen (Bavaria).
- Schadow, Gottfried, S.*, 1764-1850, Berlin.
- , *Wilhelm von, P.*, son of the preceding, b. 1789 at Berlin, d. 1862 at Düsseldorf.
- Schäfer, Karl, A.*, b. 1844 at Cassel, d. 1908 at Halle.
- Schaper, F., S.*, b. 1841 at Alsleben on the Saale, d. 1919 at Berlin.
- Scheuren, K., P.*, b. 1810 at Aix-la-Chapelle, d. 1887 at Düsseldorf.
- Scheurenberg, Joseph, P.*, b. 1846 at Düsseldorf, d. 1914 at Berlin.
- Schick, Rudolf, P.*, 1840-87, Berlin.
- Schievelbein, Hermann, S.*, 1817-67, Berlin.
- Schinkel, Karl Friedrich, A. & P.*, b. 1781 at Neuruppin, d. 1841 at Berlin.
- Schirmer, August Wilhelm, P.*, b. 1802 at Berlin, d. 1866 at Nyon, Geneva.
- , *Johann Wilhelm, P.*, b. 1807 at Jülich, d. 1863 at Karlsruhe.
- Schleich, Eduard, the Elder, P.*, b. 1812 at Harbach (Bavaria), d. 1874 at Munich.
- Schlüter, Andreas, A. & S.*, b. 1664 at Hamburg, d. 1714 at Petrograd.
- , *Karl, S.*, b. 1846 at Pinnberg, d. 1884 at Dresden.
- Schmalz, Otto, A.*, b. 1861 at Karlsruhe, d. 1906 at Charlottenburg.
- Schmieden, Heino, A.*, b. 1835 at Soldin, d. 1913 at Berlin.
- Schmitson, Teutwart, P.*, b. 1830 at Frankfort-on-the-Main, d. 1863 at Vienna.
- Schmitz, Bruno, A.*, b. 1858 at Düsseldorf, d. 1916 at Charlottenburg.
- Schnorr von Carolsfeld, Julius, P.*, b. 1794 at Leipzig, d. 1872 at Dresden.
- Schönleber, Gustav, P.*, b. 1851 at Bietigheim (Württemberg), d. 1917 at Karlsruhe.
- Schott, W., S.*, b. 1861 at Ilsenburg.
- Schrader, Julius, P.*, 1815-1900, Berlin.
- Schreyer, Adolf, P.*, b. 1828 at Frankfort-on-the-Main, d. 1899 at Cronberg.
- Schrödter, Adolf, P.*, b. 1805 at Schwedt, d. 1875 at Karlsruhe.
- Schuch, Karl, P.*, 1846-1903, Vienna.
- , *Werner, P.*, b. 1843 at Hildesheim, d. 1918 at Berlin.
- Schuster-Woldan, R., P.*, b. 1870 at Striegau.
- Schwechten, Franz Heinrich, A.*, b. 1841 at Cologne.
- Schweitzer, Heinrich, A.*, b. 1871 at Stuttgart.
- Schwind, Moritz von, P.*, b. 1804 at Vienna, d. 1871 at Munich.
- Sehring, Bernhard, A.*, b. 1855 at Adderitz.
- Seidl, Gabriel von, A.*, b. 1848 at Munich, d. 1913 at Bad Tölz.
- Seitz, Rudolf von, P.*, b. 1842 at Munich.
- Siemering, Rudolf, S.*, b. 1835 at Königsberg, d. 1905 at Berlin.
- Simm, Franz, P.*, b. 1853 at Vienna, d. 1918 at Munich.
- Skarbina, Franz, P.*, 1849-1910, Berlin.
- Sohn, Karl, the Elder, P.*, b. 1805 at Berlin, d. 1867 at Cologne.
- Soller, August, A.*, b. 1805 at Erfurt, d. 1853.
- Sommer, A., S.*, 1839-1921, Coburg.
- Spangenberg, Gustav, P.*, b. 1828 at Hamburg, d. 1891 at Berlin.
- Sperl, Johann, P.*, b. 1840 at Buch (Bavaria), d. 1914 at Bad Aibling.
- Spitzweg, Karl, P.*, 1808-85, Munich.
- Stahn, Otto, A.*, b. 1859 at Berlin.
- Statz, Vincenz, A.*, 1819-99, Cologne.
- Stauffer-Bern, Karl, P.*, b. 1857 at Trubschachen (Switzerland), d. 1891 at Florence.
- Steffeck, Karl, P.*, b. 1818 at Berlin, d. 1890 at Königsberg.
- Steinle, Eduard von, P.*, b. 1810 at Vienna, d. 1886 at Frankfort-on-the-Main.
- Stier, Hubert, A.*, b. 1838 at Berlin, d. 1907 at Hanover.
- Stilke, H., P.*, 1803-60, Berlin.

- Strack, Johann Heinrich*, A., b. 1805 at Bückeberg, d. 1880 at Berlin.
Stuck, Franz von, P. & S., b. 1863 at Tettenweis (Bavaria).
Stüler, August, A., b. 1800 at Mühlhausen (Thuringia), d. 1865 at Berlin.
Süssenguth, Georg, A., b. 1862 at Göttingen.
Sussmann - Hellborn, Louis, S., 1828-1908, Berlin.
Taschner, Ignatius, S., b. 1871 at Kissingen, d. 1913 at Mitterndorf near Dachau.
Tassaert, J. P. A., S., b. 1729 at Antwerp, d. 1788 at Berlin.
Thoma, Hans, P., b. 1839 at Bernau (Black Forest).
Tieck, F., S., 1776-1851, Berlin.
Tischbein, Friedrich, P., b. 1750 at Maastricht, d. 1812 at Heidelberg.
 —, *Johann Heinrich, the Elder*, P., b. 1722 at Haina (Hesse), d. 1789 at Cassel.
Tondeur, A., S., 1829-1905, Berlin.
Troschel, Julius, S., b. 1813 at Berlin, d. 1863 at Rome.
Trübner, Wilhelm, P., b. 1851 at Heidelberg, d. 1917 at Karlsruhe.
Tuaille, Louis, S., 1862-1919, Berlin.
Tüshaus, Joseph, S., b. 1857 at Münster, d. 1901 at Düsseldorf.
Uechtritz - Steinkirch, Kuno von, S., b. 1856 at Breslau, d. 1908 at Berlin.
Uhde, Fritz von, P., b. 1848 at Wolkenburg, d. 1911 at Munich.
Unger, Max, S., b. 1854 at Berlin, d. 1918 at Kissingen.
Uphues, Joseph, S., b. 1850 at Sassenberg (Westphalia), d. 1911 at Berlin.
Vautier, Benjamin, P., b. 1829 at Morges, d. 1898 at Düsseldorf.
Veit, Philipp, P., b. 1793 at Berlin, d. 1877 at Mayence.
Vogel, Hugo, P., b. 1855 at Magdeburg.
Volkman, Arthur, S., b. 1851 at Leipzig.
 —, *Hans von*, P., b. 1860 at Halle.
Volz, H., S., b. 1847 at Karlsruhe.
Wach, Karl, P., 1787-1845, Berlin.
Waesemann, H. F., A., b. 1813 at Bonn, d. 1879 at Berlin.
Wagenbauer, Max Joseph, P., b. 1774 at Markt-Gräding, d. 1829 at Munich.
Waldmüller, Ferdinand, P., 1793-1865, Vienna.
Wallot, Paul, A., b. 1841 at Oppenheim on the Rhine, d. 1912 at Langenschwalbach.
Weidemann, Friedrich Wilhelm, P., b. 1668 at Osterburg (Altmark), d. 1750 at Berlin.
Weishaupt, Victor, P., b. 1848 at Munich, d. 1905 at Karlsruhe.
Weitsch, Friedrich Georg, P., b. 1758 at Brunswick, d. 1828 at Berlin.
Wenck, Ernst, S., b. 1865 at Reppen.
Werner, Anton von, P., b. 1843 at Frankfurt-on-the-Oder, d. 1915 at Berlin.
 —, *Fritz*, P., 1827-1908, Berlin.
Wichmann, K. F., S., b. 1775 at Potsdam, d. 1836 at Berlin.
 —, *Ludwig*, S., brother of the preceding, b. 1784 at Potsdam, d. 1859 at Berlin.
Wille, Fritz von, P., b. 1860 at Weimar.
Wolff, Albert, S., b. 1814 at Neustrelitz, d. 1892 at Berlin.
 —, *Emil*, S., b. 1802 at Berlin, d. 1879 at Rome.
 —, *Wilhelm*, S., b. 1816 at Fehrbellin, d. 1887 at Berlin.
Wrba, Georg, S., b. 1872 at Munich.
Zügel, Heinrich von, P., b. 1850 at Murrhardt (Württemberg).
 —, *Wilhelm*, son of the preceding, S., b. 1876 at Munich.
Zumbusch, Kaspar, S., b. 1830 at Herzebrock (Westphalia), d. 1915 at Rimsting on the Chiem-See.

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List of the Principal Streets, Squares, Public Buildings, Bridges, etc., of Berlin.

The following list gives references to five plans: the *Large Plan of Berlin* (on the scale of 1 : 20,000), the *Plan of the Villa Colony of Grunewald* (on the same scale), the *Plan of the South-Western Suburbs* (1 : 35,000), the *Plan of Westend* (1 : 35,000), and the red-coloured *Plan of the Inner Town* (1 : 12,500; p. 51). The large Plan is divided into three sections, of which the uppermost is coloured *brown*, the central *red*, and the lowest *grey*. Each section contains 42 numbered squares. In the following list the capital letters B, R, G, at the head of each column, refer to the different sections, while the numbers correspond with those of the squares in each section. Thus, Admiral-Strasse will be found on the grey section, square 29. If the name sought for is also indicated on the enlarged Plan of the Inner Town (p. 51), this is shown by an **I** before the first perpendicular line; a **G** refers to the Plan of Grunewald, an **S** to the Plan of the South-Western Suburbs, and a **W** to the Plan of Westend. The numbering of the squares is so arranged that squares in different sections bearing the same number adjoin each other. Thus, square 15 on the brown section finds its continuation towards the south in square 15 on the red section.

The squares will also be useful for calculating distances, each side of a square being nearly a kilometre (about $\frac{2}{3}$ M.), while the diagonals if drawn would be $\frac{3}{4}$ M.

The large Italics (*N*, *O*, *S*, *W*, *C*, etc.) and the abbreviated names of districts indicate the postal area to which the street belongs.

Abbreviations of names of districts and suburbs in the environs of Berlin: Char. = Charlottenburg; Dahl. = Dahlem; Fried. = Friedenau; Grun. = Grunewald; Hal. = Halensee; Lank. = Lankwitz; Lich. = Lichterfelde; Lichbg. = Lichtenberg; Neuk. = Neukölln (Rixdorf); Pank. = Pankow; Plö. = Plötzensee; Rum. = Rummelsburg; Schmar. = Schmargendorf; Schön. = Schöneberg; Stegl. = Steglitz; Süd. = Südende; Trep. = Trepow; Weis. = Weissensee; Wilm. = Wilmersdorf.

Cemeteries, Churches, Hospitals, Ministerial Offices, and Museums are arranged in separate categories.

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—, Commercial I	.	26		— Strasse <i>W</i>	.	.	
—, Military, former I	.	20		Acker-Str. <i>N</i>	21, 24	24	10
— of Science, see p. 53	.	10		Adalbert-Str. <i>SO</i> . . .	.	.	
— of Singing I	.	23		Adler-Str. <i>C</i> I	.	25	28
				Admiral-Str. <i>SO</i>	.	.	29

	B	R	G		B	R	G
Admirals-Palast . . . I	.	23		Apostel-Paulus-Str.			
Adolf-Str. N	17			(Schön.)	.	.	15
Afrikanische Str. N .	10, 11			Aquarium	.	.	10
Agricola-Str. NW . . .		11		Architekten-Haus . . .		19, 22	19, 22
Ahlbecker Str. N . . .	29, 32			Archiv-Str. (Dahl.) S	A, 3		
Ahorn-Allée	E, F			Arkona-Platz N	27		
(Char.) W	2, 3			Arminius-Platz NW . .		12	
— Strasse W		13		Arndt-Str. SW			24
— (Stegl.) S	C, 3			— (Stegl.) S	C, 3		
Akazien-Allée				Arnim-Allée (Dahl.) S	A, B, 4		
(Char.) W	E, F, 2			— Platz N	25		
— Strasse (Schön.) . . .		15, 18		Arnswalder Platz NO . .		33	
Albe-Str. (Fried.) . S	D, 2			Arsenal (Zeughaus) I . .		23	
Albert-Str. (Schön.) . .		15		Art, Academy of . . I . .		19	
Albertinen-Str.				— School			17, 18
(Weis.)	37			Artillerie-Str. N		23, 24	
Albrecht-Str. NW . . I		20, 23		Arts, Plastic and Gra-			
— (Stegl.) S	C, D, 4			phic, School of		7, 10	
Albrecht-Achilles-Str.				Aschaffenburg			
(Wilm., Hal.)		6, 5		Strasse W			11, 12
Alexander-Platz C . I		29		Askasischer Platz			19
— Strasse C (11-28b		26, 29		SW			
O) I		28		Assmannhausener Str.			
— —, Kleine C		26, 30		(Wilm.) S	C, 1, 2		
— Ufer NW		20, 21		Astern-Platz (Lich.) S	B, 5		
Alexandrinien-Str. SW				Auerbach-Str.			
(30-101 S)		26, 25		(Grun.) G			48
Allensteiner Str. NO . .		33		Augsburger Str. W . . .			10, 11
Alsen-Platz I		20		August-Str. N (28-			
— Strasse NW . . . I		20		59 C)		24, 27	
Alt-Boxhagen				Augusta-Brücke			19
(Lichbg.)		37	40	— Platz (Lich.) . . S	B, 5		
— Moabit NW		11, 12		— Strasse (Lich.) . S	B, 6, 5		
		14, 17		— (Wilm.) S	C, 1		9
— Stralau (Stralau) . .			41	Auguste-Viktoria-			
— Treptow (Trep.) . .			42	Haus		3, 2	
Altenstein-Str.	A, B			— Platz W			10
(Stegl., Lich.) . . S	5, 4			— — Strasse			3, 2
Althoff-Platz (Stegl.) S	D, 4			(Hal.) S	A, 1		43
Altonaer Str. NW . . .		11, 14		Augustenburger			
Alvensleben-Str. . . W			17	Platz N	14		
Amalien-Str. (Weis.) .	34, 37			Ausstellungs-Park . . .		17	
Amrumer Str. N	14			Automobile Club . . I . .		19	
Amsterdamer Str. N . .	14, 16			Automobil-Str. { G			47
Amthgerichts-Platz			1	{ W	E, F, 4		
(Char.)		21					
Anatomie				Babelsberger Str. { .			12
Andersen-Str. N	25			(Wilm.) S	D, 1		
Andreas-Hof O		31		Bach-Str. NW		10, 11	
— Platz O		31		Bad-Str. N	19, 23		
— Strasse O		31, 32		Baden-Allée (Char.) W	D, 3		
— —, Kleine O		31		Badensche Strasse			
Anhalt-Str. SW			19, 22	(Schön., Wilm.)			12
Anklamer Str. N	24, 27			Bahn-Str. (Lich.) . S	A, 6, 5		18
Annen-Str. S I		28		— (Schön.)			
Ansbacher Str. W			11, 10	— (Süd.) S	E, 5		
— —, Neue W			11	Bahnhof-Str. (Grun.) G			44
Anton-Platz (Weis.) . .	35						
— Strasse N	17						
Antwerpener Str. N . .	14						

	B	R	G		B	R	G
Bahnhof-Str. (Lich.) S	C, 7			Berkaer Platz (Schmar.) S	A, 1		43
— —, Neue O			40	Berlichingen-Str. NW		9	
Bahrfeldt-Str. (Stral.)			41	Berliner Allée (Weis.) { 35, 38, 37			6
Bäke-Str. (Lich.) S	C, 6			— Platz (Wilm.)		5, 7, 10	
Balten-Platz O		35	11, 12	— Strasse (Char.)			
Bamberger Str. W				— — (Hohenschönhausen)	42		
Bandel-Str. NW		15		— — (Lich.) S	C, 7, 6		33
Bar-Str. (Wilm.) S	O, 1		6, 9	— — (Neuk.)			
Barbarossa-Platz W			14	— — (Pankow)	28		
— Strasse W			11, 14	— — (Stüd.) S	E, 4		6, 9, 12
Bardleben-Str. NO		33, 36		— — (Wilm.)			
Barfus-Str. N	13			Bernauer Str. N	24, 27		19
Barim-Str. NO		30, 32		Bernburger Str. SW			
Baruther Str. SW			23	Berncasteler Str. (Weis.)	40		
Bärwald-Brücke			26	Berner Str. (Lich.) S	A, 7		22
— Strasse S			27, 26	Bessel-Str. SW			28
Baseler Str. (Lich.) S	A, 7			Bethanien-Ufer SO			48
Bastian-Str. N	19			Bettina-Str. (Grun.) G		12	
Bau-Akademie I		25		Beussel-Str. NW		25	
Bauhof-Str. NW I		23		Beuth-Strasse SW I			
Baumbach-Str. (Pank.)	28		21, 20	Beyendorff-Park S	E, 7		31
Bautzener Str. W				Beyme-Str. O			45
Bayerische Str. W and Wilm.			5, 8	— — (Grun.) G			
Bayerischer Platz W			12	— — (Stegl.) S	D, 4		23
Bayern-Allée (Char.) W	D, E 2, 3			Bibliothek I		23, 22	
Bayreuther Str. W			14, 13	—, Alte I			
— —, Neue W			14	Biesenthaler Str. N	22		49, 48
Beckstein-Saal			19	Bilse-Str. (Grun.) G			
Becker-Str. (Fried.) S	D, E, 3		39	Binger Str. (Wilm.) S	B, 2, 1		
Beermann-Str. SO			19	Biological Institution (Dahl.) S	A, B, 3		
Beethoven-Saal				Birkbusch-Str. (Stegl.) S	C, D 4, 5		12, 15
— Strasse (Lank.) S	D, 6			Birken-Str. NW			
Begonien-Platz (Lich.) S	B, C, 4			— — (Wilhelmsberg)	42		26
Behm-Str. N	23, 22			Bischof-Str. O I			
Behren-Str. W I		22		Bismarck-Allée (Grun.) G			45
Belfort-Str. (Stegl.) S	D, 5, 4			— Platz (Grun.) G			44, 2
— — (Weis.)	38			— — (Stegl.) S	D, 4		
Belforter Str. NO		30		— — (Fried.) S	D, 2		4, 7
Belle-Alliance-Brücke			23	— — (Lich.) S	C, 7		
— — Platz SW			23	— — (Stegl.) S	D, 4, 3		
— — Strasse SW			24, 23	Björnson-Str. N	25		29
Bellermann-Str. N	22			Blankenfelde-Str. O			
Bellevue-Allée W		16		Bleibtreu-Str. W and Char.			7
— Brücke		14		Blind Asylum S	C, 4		
—, Schloss NW		14		Bloch-Str. N	23		23
— Strasse W I		19		Blücher-Platz SW			
Belziger Str. (Schön.)			15	— Strasse SW (26-60 S)			26
Bendler-Str. W		16	16				
Berchtesgadener Str. W and Schön			14, 15				
Berg-Str. N	24	24					
— — (Stegl.) S	{ D, E, 4, 3						
Bergener Str. N	25						
Bergmann-Str. SW (39-75 S)			24, 27				

	B	R	G		B	R	G
Blumen-Str. O	.	29, 32		Brommy-Brücke	.	.	31
Blumenthal-Str. O	.	37		Brücken-Allée NW	.	14, 13	
— — W	.	17		— Strasse SO	.	28	
Blumes Hof W	.	16		— — (Stegl.) S	D, 5		
Blüthner-Saal	.	16		Brüder-Str. O I	.	25	
Bochumer Str. NW	.	11		— — (Stegl.) S	D, 5		
Bödiker-Str. O	.	38, 37		Brunhild-Str. (Schön.)	.	.	18
Boeckh-Str. S	.	29		Bruppen-Platz N	19, 20		
Booth-Str. (Lich.) . S	C, D, 6			— Strasse N	23, 24	27	
Born-Str. (Fried.) . S	C, D, 3			Brüsseler Str. N	14		
Bornemann-Str. N	19, 20	.		Buch-Str. N	15		
Bornholmer Str. N	22, 25	.		Buchen-Str. W	.	.	13, 16
Bornimer Str. (Hal.) G	.	44, 2		Buchhändlerhof W . I	.	22	
Bornitz-Str. (Lichbg.) .	.	41		Buchholzer Str N	29		
Bornstedter Str. (Hal.) G	.	2, 44		Budapester Str. W . I	.	19	
Börse I	.	26		Bugenhagen-Str. NW .	.	12, 15	
Borsig-Steg	.	11		Bughenhagen-Str. (Lichtenberg)	.	39	
— Strasse N	.	24		Bülów-Platz O	.	27, 30	
Bosse-Str. O	.	37		— Strasse W	.	.	17
Botan.Garden (Dahl.) S	B, 4			Bundes-Allée (Char.) W	D, E, 3		
Böttger-Str. N	20			Bundesrats-Ufer NW	.	11	
Böttzow-Str. NO	.	33		Bunsen-Str. NW . . I	.	20	
Bouché-Str. SO	.	36, 35		Burg-Str. O I	.	26	
Boxhagener Chaussée O	.	37	40	Burggrafen-Str. W	.	.	13
— Platz O	.	37		Burgsdorf-Str. N	17		
— Strasse O	.	34, 37		Bürkner-Str. (Neuk.)	.	.	29, 32
Boyen-Str. N	18, 21			Büsching-Platz NO	.	29, 32	
Bozener Str. (Schön.) .	.	12		— Strasse NO	.	32, 33	
Brabanter Platz (Wilm.) S	C, 1			Buttmann-Str. N	19		
Brahe-Str. (Char.)	.	3, 6		Cadiner Str. O	.	34	
Brahms-Str. (Grun.) G	.	46		Calandrelli-Str. (Lank.) S	D, 6, 5		
Brandenburg Gate . I	.	20, 19		Calvin-Str. NW	.	14	
— Strasse S	.	26, 25		Camphausen-Str. S	.	.	27, 29
Brandenburgische Str. (Stegl. & Süd.) . S	E, 5			Cantian-Str. N	26		
— — (Wilm.)	.	4, 5, 9		Caprivi-Brücke	.	5	
Brانيتzer Platz (Char.) W	E, 2			— Strasse O	.	.	34, 37
Brauer-Str. (Lich.) S	C, 7			Carl-Str. (Lich.) . . . S	A, 6		
Brauhaus-Str. (Weis.) .	31			Carmen-Sylva-Str. N	28, 32		
Brauhof-Str. (Char.) . .	.	5		Carmer-Platz (Stegl.) S	C, 4		
Braunsberger Str. NO . .	.	33		— Strasse (Char.)	.	7	7
Bredow-Str. NW	.	12		Carstenn-Str. (Lich.) S	A, 7		
Bredtschneider-Str. (Char.) W	F, 3			Caspar-Theyas-Str. G	.	.	44, 2
Brogenzer Str. W	.	5, 8		Cathedral I	.	26	
Breite Str. O I	.	25		Cattle Market, Central	.	38, 39	
— — (Schmar.) . . . S	A, B, 2			Cauer-Str. (Char.)	.	7, 8	
— — (Stegl.) S	C, D, 4			Cecilien-Allée (Grun., Stegl.) S	A, 3, 2		
Breitenbach-Platz (Stegl., Wilm.) . S	B, 2, 3			Cemeteries:			
Bremer Str. NW	.	12		Dorotheenstadt	21	21, 24	
Breslauer Str. O	.	31		Dreifaltigkeits	.	.	23; 2
Briener Str. (Wilm.) . .	.	6		French	21	24	
Britzer Str. SO	.	29		Friedrich-Werder	.	.	27
Brocken-Str. SO	.	36, 39		Garrison	17	27	
Bromberger Str. O	.	34		St. George's	34	30, 35	
				Invaliden	.	21	
				Jerusalem	.	.	23; 2

B R G				B R G			
<i>Cemeteries:</i>				<i>Churches:</i>			
Jewish	30	26, 27		Dankes-Kirche . . .	18, 21		
'Märzgefallene' . . .	.	32		Dom I	.	26	
St. Matthew's . . .	.	18		Dorotheenstadt . . I	.	23	
New	.	23; 27		Dreifaltigkeits . . I	.	22	
Sophien	22; 24			Elias	30		
Central Market . . . I	.	26		Elisabeth	24	24	18
Chamisso-Platz SW . .	.	24		Emmaus	.	.	31
Chancellery (Reichs- kanzlei) I	.	19		Emperor Frederick Memorial Church . .	.	13	
Charité	.	21		Emperor William Memorial Church . .	.	.	10
— Strasse NW . . . I	.	20		English I	.	23	
Charlotten-Str. (1-22a & 72-99 SW, 23-38 & 46-71 W, 39-45 NW) I	.	23, 22	22	Epiphany . . { W	F, 2	1	
— — (Lank.) . . . S	D, E, 6			Erlöser	.	11	40
Charlottenbrunner Strasse (Grun.) . . .	.	3		French I	.	22; 25 26	
Charlottenburg . . .	1, 4, 7			Friedens-Kirche . . .	24		
— Mausoleum	2			Friedrich-Werder . I	.	22, 25	
— Palace	2			Garrison I	.	26	
Charlottenburger Brücke	10			—, second	.	.	27
— Chaussée	{ 10, 13 16, 19			— (R. C.)	.	.	27
— Strasse (Weis.) . .	31, 34			St. George's	.	29	
— Ufer (Char.) . . .	{ 5, 8, 10			— (English) I	.	23	
— Volkspark	2			Gethsemane	29		
— Waldschulen . W	D, 4			Gnaden-Kirche . . .	.	21	
Chaussée-Str. N . . .	21	21		Golgotha	.	24	
Chemical Institute . .	.	21		St. Hedwig's (R. C.) I	.	22	
Cherusker-Str. (Schön.)	.	18		Heilands-Kirche . .	.	12	
Chodowiecki-Str. NO	30, 33			Heilige-Geist	.	15	
Choriner Str. N . . .	27	27		Heilige-Kreuz	.	.	23
Christ-Str. (Char.) . .	.	2		Herz Jesu (R. C.) . .	.	27	
— —, Neue (Char.) . .	.	2		Himmelfahrt	23		
Christburger Str. NO	30, 33			Holy Cross (R. C.) S	D, 1		
Christiania-Str. N . {	16, 19, 22			Holy Family (R. C.)	29		
Christinen-Str. N . .	.	27		Holy Rood	.	.	23
<i>Churches:</i>				Immanuel	30	30	
Advent	36			— Chapel	22		
St. Afra's (R. C.) . .	23, 26			Jacobi	.	.	25
American	.	13, 14		Jerusalem	.	.	22, 25
Andreas	31			St. John's	.	15	
St. Anthony's (R. C.)	34			St. John the Evan- gelist's	.	24	
Apostel Paulus . . .	.	15		St. Joseph's (R. C.)	17; 34		
Ascension	23			Kloster-Kirche . . I	.	29	
Baptist Chapel . . . I	.	28		St. Lawrence's (R. C.)	.	15	
St. Bartholomew's . .	30			Lazarus	.	34	
Bethanien	34			Liebfrauen (R. C.) .	.	.	35
Bethlehem I	.	22		St. Louis's (R. C.) .	.	8	
Bonifatius (R. C.) . .	.	23		Luisen (Char.) . . .	.	5	
Capernaum	14			Luisenstadt I	.	25	
Cathedral I	.	26		St. Luke's	.	.	19
Christ	.	22; 29		Luther	.	17	
St. Clement's (R. C.)	.	22		St. Mark's	.	32	
Corpus Christi (R. C.)	.	36		— — (Stegl.) . . S	D, E, 5		
				St. Martha's	.	.	32
				Martin Luther . . .	.	.	33
				St. Mary's I	.	26	
				St. Matthew's	.	16	16

	B	R	G		B	R	G
<i>Churches:</i>				Cranzer Str.			3
St. Matthias' (R. O.)	.	.	14	(Schmar.)	S A, 1	.	
St. Mauritius' (R. O.)	.	40		Crefelder Str. NW . .		11, 12	
Melanchthon	.	.	26	Criminal Court	.	15, 18	
St. Michael's (R. O.)	.	28	28	Cronberger Str.			
Nazareth	17	.		(Grun.)	G	.	46
New Church	I	22		Crossener Str.			
Nikolai	I	26		(Lichbg.)	.	37	
St. Norbert's (R. O.)	.	.	15	Culm-Str. W.	.	.	17
Nordkapelle	24	.		— —, Nene (Schön.) . .	.	.	17
Old Lutheran	.	.	28	Culmbacher Str. W. . .	.	.	11
Parochial	I	29		Cuno-Str. (Schmar.) S	A, 2, 1	.	
Passion	.	.	34	Cuvry-Strasse SO. . . .	.	.	35, 34
St. Paul's	19	.		Cuxhavener Str. NW . .	.	11	
— — (R. C.)	.	12		Czarnikauer Str. N. . .	25	.	
Paul-Gerhardt	.	.	15				
Petri	I	25		Dachsberg (Grun.) G	.	.	45, 46
Petrus (R. C.)	22	.		Dahlem	S A, 3, 4	.	
— (Lich.)	S D, 7	.		Dahlemer Str. (Lich.) S	B, 5, 6	.	
Pfingst	.	35		Dahlmann-Str. (Char.)	.	.	4
Philippus Apostel . . .	.	21		Dammthlen-			
Pius (R. C.)	.	32		Gebäude	I	25	
Queen Louise Mem-	.	.	18	Danckelmann-Str.			
orial	.	.	40	(Char.)	.	2, 1	
Redeemer	.	11		Dänen-Str. N	26	.	
Reformation	.	12		Danziger Str. N and NO	30, 33	.	
Resurrection	.	32		Darmstädter Str. W . .	.	.	8
Sacred Heart (R. O.)	.	27		Darwin-Str. (Char.) . .	.	8	
Samaritan	.	38		Defregger-Str. (Trep.)	.	.	39
St. Sebastian's				Delbrück-Str. (Grun.,			
(R. O.)	21, 24	.		Schmar.)	G	.	45
Segens	27, 30	.		Demminer Str. N . . .	24, 26	.	
Simeon's	.	.	25	Dennewitz-Platz W . .	.	.	17
Sophieu	.	27		— Strasse W	.	.	17, 18
St. Thomas's	.	.	31	Derfflinger-Str. W . .	.	.	16
Trinitatis (Char.) . .	.	4		— — (Lank.)	S E, 7	.	
Trinity	I	22		Dernburg-Platz (Char.)	.	.	1
— (Lank.)	S E, 6	.		— Strasse (Char.) . . .	.	.	1
Twelve Apostles . . .	.	.	16	Dessauer Str. S W . . .	.	.	19
Versöhnungs	24	.		Detmolder Str.			
Zions	27	.		(Wilm.)	S C, 1	.	6
Zwingli	.	.	37	Deutsche Bank	I	22	
Cicero-Str. (Wilm.,				Deutschkroner Str. NO	.	36	
Hal.)	.	.	6, 5	Dieffenbach-Str. S . . .	.	.	29
Circus Busch	I	26		Diestelmeyer-Str. NO	.	35	
City Passage S	.	25, 28		Diesterweg-Str. NO . .	33	.	
Claudius-Str. NW . . .	.	11		Diercksen-Str. O (1-7 &			
Clausewitz-Str. (Char.)	.	.	4	72-87 O)	I	26, 29	
Clever Str. N	22	.		Dirschauer Str O . . .	.	37	
Clinical Institutes . . .	I	23		Diskonto - Gesell-			
Comenius-Platz O . . .	.	34		schaft	I	22, 23	
Consistory	.	.	22	Döberitzer Heer-	(A, B, C		
Cornelius-Brücke . . .	.	.	13	Strasse	W (D, 3	.	
— Strasse W	.	.	13	— Strasse NW	.	18	
— — (Lank.)	S D, 6	.		Dol, Im (Stegl.)	S A, 3	.	
Cösliner Str. N	20	.		Dolziger Str. O	.	38, 41	
Cothenius-Str. NO . . .	.	36		Dom (Cathedral)	I	26	
Courbière-Platz N . . .	17	.		Donau-Str. (Neuk.) . . .	.	.	33
— Strasse W	.	.	13	Dönhoff-Platz SW . . .	I	22, 25	
Cranach-Str. (Fried.) S	E, 2, 3	.					

	B	R	G		B	R	G
Dörnberg-Str. <i>W</i> . . .	.	.	16	Elbe-Str. (Neuk.) . . .	.	.	33,36
Dorotheen-Str. <i>NW</i> I	.	20,23	.	Elberfelder Str. <i>NW</i> . . .	.	11	.
Dortmunder Str. <i>NW</i> . . .	.	11	.	Elbinger Str. <i>NO</i> . . .	33	36	.
Dosse-Str. <i>O</i>	.	40	.	Eldenaer Str. <i>O</i>	.	38	.
Douglas-Str. (Grun.) G	.	.	48	Electricity Works . . .	.	5,20	.
Dove-Brücke	.	8	.	Elgersburger Str. G	.	.	45,3
— Strasse (Char.) . . .	.	8	.	(Grun.) S	A, 1	.	.
Dragoner-Str. <i>O</i>	.	27	.	Elisabeth-Brücke . . .	.	.	28
Drake-Str. <i>W</i>	.	13	.	— Strasse <i>NO</i>	.	29	.
— — (Lich.) S	{ A, B,	5, 6	.	— — (Lank.) S	D, 7, 6	.	.
Dreibund-Str. <i>SW</i> &	.	.	.	— — (Lich.) S	B, C, 5	.	.
Tempelhof	.	.	21	— Ufer <i>SO</i>	.	.	28,29
Dresdener Str. <i>SO</i>	.	.	28	Elsass-Str. (Weis.) . .	35, 38	.	.
(21-118 <i>S</i>) I	.	25	28	Elsasser Str. <i>N</i>	.	24,27	.
Dreyse-Str. <i>NW</i>	.	15	.	Elsen-Str. <i>SO</i>	.	.	36,38
Driesener Str. <i>N</i>	25	.	.	Elsholz-Str. <i>W</i>	.	.	17
Drontheimer Str. <i>N</i> . . .	19	.	.	Elster-Platz G	.	.	46,43
Droysen-Str. (Char.) . .	.	.	4	(Schmar.) S	A, 1	.	.
Dubliner Str. <i>N</i>	10, 13	.	.	Emdener Str. <i>NW</i> . . .	.	12	.
Duisburger Str.	.	.	5	Emser Platz (Wilm.) . .	.	.	8
(Wilm.)	.	.	5	— Strasse <i>W</i> , Wilm.	.	.	8
Dunker-Str. <i>N</i>	30, 29	.	45	Engel-Ufer <i>SO</i>	.	.	28,31
— — (Grun.) G	.	.	.	Englische Str. (Char.) .	.	10	.
Düppel-Str. (Stegl.) S	{ C, D,	4, 3	.	Eosander-Str. (Char.) .	.	5	.
Dürer-Platz (Fried.) S	E, 2	.	.	Ephraim-Haus I	.	25	.
— Strasse (Lich.) . S	B, 6	.	.	Erasmus-Str. <i>NW</i> . . .	.	9	.
Durlacher Str.	.	.	.	Erbacher Str. (Grun.) G	.	.	44
(Wilm.) S	D, 1	.	.	Erdener Str. G	.	.	44
Düsseldorfer Str. <i>W</i> &	.	.	5, 8	Erdmann-Str. (Schön.)	.	.	18
Wilm.	.	.	.	Eschen-Allée (Char.) .	.	.	.
Ebeling-Str. <i>O</i>	.	35	.	— — W	E, 2	.	.
Ebereschen-Allée	.	.	.	Esmarch-Str. <i>NO</i> . . .	.	33	.
(Char.) W	E, 2	.	.	— — (Lich.) S	A, 6	.	.
Ebers-Str. (Schön.) S	E, 1	.	18	Esplanade (Pankow) .	25	.	.
Eberswalder Str. <i>N</i> . .	27	.	.	Essener Str. <i>NW</i> . . .	.	11	.
Eberts-Brücke I	.	23	.	Euler-Str. <i>N</i>	22	.	26
Eberty-Str. <i>O</i>	.	35,36	.	Exchange I	.	.	16,19
Eckernförder Platz <i>N</i>	12	.	.	Exerzier-Str. <i>N</i>	16, 19	.	17
Eckert-Str. <i>O</i>	.	35	.	Exhibition Park	.	.	11
Eger-Str. (Grun.) . . G	.	.	46	Eyke-von-Repkow-	.	11	.
Ehrenberg-Str. <i>O</i> . . .	.	.	34	Platz <i>NW</i>	.	.	21
— — (Fried.) . . . S	A, 5	.	.	Eylauer Str. <i>SW</i> . . .	.	.	.
Eichen, Unter den	{ A, B,	5, 4	.	Fabeck-Str. (Lich.) S	A, 4	.	35,34
(Stegl., Lich.) . . S	{ 5, 4	.	.	Falckenstein-Str. <i>SO</i>	.	.	.
— Allée (Char.) . . W	E, 2	.	35,38	Falkenberger Str.	.	.	.
— Strasse <i>SO</i>	.	.	24	(Weis.)	40	.	.
Eichendorff-Str. <i>N</i> . .	.	.	19	Falkenried (Stegl.) S	A, 3	.	.
Eichhorn-Str. <i>W</i> . . .	.	.	47	Falk-Platz <i>N</i>	26	.	.
Eichkamp, Colony of G	.	.	15,14	Fasanen-Str. <i>W</i> , Char.	.	10	11,10
Eisenacher Str. <i>W</i> &	.	.	31	Fasanerie-Allée	.	13	.
Schön.	.	.	6, 5	Fehmarn-Str. <i>N</i>	15	.	.
Eisenbahn-Str. <i>SO</i> . . .	.	.	23	Fehrbelliner Platz	.	.	5, 8
Eisenbahn-Str. (Wilm.)	.	.	10	(Wilm.)	.	.	.
Eiserne Brücke . . . I	.	.	.	— Strasse <i>N</i>	27	27	25
Eislebener Str. <i>W</i> . .	.	.	.	Feilner-Str. <i>SW</i> . . .	.	.	.
				Feld-Str. <i>N</i>	24	.	.
				— — (Stegl.) . . . S	D, 3	.	.
				Fenn-Str. <i>N</i>	18	.	.

B R G

B R G

B R G			B R G		
Ferdinand-Str.			Freiarohen-Brücke,		
(Lich.) S	D, 7		Obere		35
Festungsgraben, Am			Freienwalder Str. N	22	
C I		23, 22	Freiherr-vom-Stein-(-		12, 15
Feuerbach-Str.			Str. (Schön.) . . . S	D, E, 1	
(Fried.) S	D, 3		Freiligrath-Str. S		26
Feurig-Str.		15, 18	Freisinger Str. W		14
(Schön.) S	E, 1		Friedberg-Str. (Char.)		1
Fichte-Str. S		29, 30	— (Lich.) S	A, 5	
— (Stegl.) S	C, 4, 3		Friedberger Str. NO		33
Fichtenberg (Stegl.) S	B, C, 4		Friedel-Str. (Neuk.)		32, 33
Fidicin-Str. SW		24	Frieden-Str. NO		33, 32
Filanda-Str. (Stegl.) S	D, 4		Friedenau S	C, D, 2	
Finnländische Str. N	25		Friedens-Allée . . . I		20
Pinow-Str. O		37, 40	Friedenthal-Str. (G		46, 43
— (Neuk.)		36	(Grun.) S	A, 2	
Fire Brigade		25	Friedrich-Brücke . I		26
Fischer-Brücke, An			— Platz (Lich.) . . S	A, 6	
der C I		25	Friedrich-Str. (1-55 &		
Fischer-Str. C . . . I		25	200-250 SW, 56-		24, 23
Fleming-Str. NW		17	85a & 157-199 W,		22
— (Stegl.) S	C, 3		86-104a & 137-156		
Flensburger Str. NW		11, 14	NW, 105-136 N) I		
Flieder-Str. NO		29, 30	— (Süd.) S	E, 5	
Flinsberger Platz (		3	— (Weis.)	35, 34	
(Schmar.) S	A, 1		—, Neue C I		26, 29
Flora-Platz		16, 19	Friedrich-Karl-Platz		
— Strasse (Stegl.) S	C, D, 3		(Char.)		2
Flotow-Str. NW		11	— Strasse O		37
Flottwell-Str. W		19	— Ufer NW I		17, 20
Führer Str. N	15		Friedrichsberger Str.		
Fontane-Promenade S		27, 26	NO		32
— Strasse (Grun.) G		48	Friedrichsfelder Str. O		31, 34
Forckenbeck-Platz O		38	Friedrichsgracht C I		25
— Strasse (Schmar.) S	A, B, 1		Friedrichshain NO		33, 36
Foreign Office . . . I		19	—, Am NO		33
Forst-Str. (Stegl.) S	B, C, 3		Friedrichsruher Platz		
Forster Str. SO		32	(Stegl.) S	D, 3	
Fram-Str. (Neuk.) . .		33	— Str. (Hal., Grun.) G		2
Franken-Str. W		14	— (Stegl.) S	D, E, 3	
Frankfurter Allée O		35, 37	Friedrich-Wilhelm-		
— Strasse, Grosse O			Platz (Fried.) . . S	D, 2	
(21-126 NO)		29, 32	— — Strasse W		13
— —, Kleine NO		29	Friesen-Str. SW		24
— Tor		35	Friesicke-Str. (Weis.)		31, 3
Franklin-Str. (Char.)		8, 11	Fritsche-Str. (Char.)		4
Fransecki-Str. N and			Froben-Str. W		17
NO	30		Froebel-Str. NO	33	
Franzensbader Str. (G		46, 45	Frucht-Str. O		31, 34
(Grun.) S	A, 1		Fulda-Str. (Neuk.)		33
Franz-Krüger-Str. N	29, 32		Fürbringer-Str. SW		23
Französische Str. WI		22	Fürst-Bismarck-Str.		
Fraunhofer-Str.			NW I		20
(Char.)		7	Fürsten-Platz (Char.)		
Fredericia-Str. (Char.)			— Strasse S	D, E, 3	
W	F, 3		Fürstenbrunner Weg,		
Freemasons' Lodges		5, 23	Alter (Char.) . . W	C, D, 1	
Frege-Str. (Fried.) S	D, 3, 2	25	— —, Neuer (Char.)		
Freiarche, Untere . .		10	W	F, 1	

	B	R	G		B	R	G
Fürstenwalder Str. <i>NO</i>	.	32		Gleditsch-Str. <i>W</i> &			
Fürther Str. <i>W</i>	.	.	11, 10	Schön.	.	.	14, 17
Gabelsberger-Str. <i>O</i> . .	.	37, 38		Gleim-Str. <i>N</i>	23, 26	.	
Gäbler-Str. (Weis.) . .	34, 35			Glogauer Str. <i>SO</i> . . .	.	.	32
Gabriel-Max-Str. <i>E</i> . . .	.	37		Gneisenau-Str. <i>SW</i>	.	.	23
Galvani-Str. (Char.) . .	.	8		(36-79 <i>S</i>)	.	.	
Garde-du-Corps-Str.	.			Gneist-Str. <i>N</i>	29	.	
(Char.)	.	2		— — (Grun.) <i>G</i>	.	.	45, 44
Garten-Platz <i>N</i>	21, 24			Gnesener Str. <i>NO</i> . . .	.	36	
— Strasse <i>N</i>	21, 24	24		Goeben-Str. <i>W</i>	.	.	17
— — (Weis.)	40			— — (Dahl. & Lich.) <i>S</i>	A, 4, 5	.	
— Weg (Plö.)	9			Goethe-Park (Char.) . .	.	4	
Gärtner-Str. <i>E</i>	.	37		— Strasse (Char.) . . .	.	4, 7	
— — (Lich., Lank.) <i>S</i>	D, 6			— — (Rum.)	.	.	40
Gas Works	{ 18	6; 8	3, 6; 14	— — (Weis.)	31		
Gasteiner Strasse	{ 32; 33	31; 40	26; 27	Göhrener Str. <i>N</i>	29, 30		
(Wilm.)	.	.	9	Goldaper Str. <i>NO</i> . . .	36		
Gaudy-Str. <i>N</i>	26, 29			Gollnow-Str. <i>NO</i> . . .	.	30, 29	
Gauss-Str. (Char.) . . .	.	6		Golssener Str. <i>SW</i> . . .	.	.	27
Geibel-Str. <i>S</i>	.	.	26	Goltz-Str. <i>W</i>	.	.	15, 14
— — (Lich.) <i>S</i>	A, 6			Gontard-Str. <i>C</i> <i>I</i>	.	26	
Geisberg-Str. <i>W</i>	.	.	11, 14	Görlitzer Strasse <i>SO</i> . .	.	.	32, 35
Geisenheimer Str.	.			— Tunnel	.	.	32
(Wilm.) <i>S</i>	C, 1			— Ufer <i>SO</i>	.	.	35
Gemeinde-Park	.			Gormann-Str. <i>C</i>	.	27	
Lichterfelde <i>S</i>	C, 6			Goslarer Platz (Char.) .	.	9	
— — Steglitz <i>S</i>	D, 5			Gossler-Str. <i>O</i>	.	.	37
Gendarmen-Markt	.			— — (Fried.) <i>S</i>	C, D, 2	.	
<i>W</i> <i>I</i>	.	22		— — (Lich.) <i>S</i>	A, 5	.	
General-Str. (Weis.) . .	31			Gossoh-Str. <i>W</i>	.	.	14
— Pape-Str. (Schön.) . .	.	.	21	Gothaer Str. (Schön.) .	.	.	15
Genfer Platz (Lich.) <i>S</i>	B, 7			Gothen-Str. (Schön.) . .	.	.	18
Genter Str. <i>N</i>	14, 17			Gothenburger Str. <i>N</i> . .	19, 22		
Genthiner Str. <i>W</i>	.	.	16	Gotland-Str. <i>N</i>	25		
Geological Institution	.	21		Gottsched-Str. <i>N</i> . . .	16, 19		
Georg-Wilhelm-Str.	.			Gotzkowski-Brücke . .	.	11	
(Hal.)	.	.	2, 1	— Strasse <i>NW</i>	.	12	
Georgen-Str. <i>NW</i> . . . <i>I</i>	.	23		Graefe-Str. <i>S</i>	.	.	30, 29
Georgen-Kirch-Str.	.			Graetz-Str. <i>SO</i>	.	.	35, 36
<i>NO</i>	.	29, 30		Granseeer Str. <i>N</i>	27		
Gerhardt-Str. <i>NW</i> . . .	.	17		Graudenz Str. <i>O</i>	.	34	
Gericht-Str. <i>N</i>	17, 20			Graun-Str. <i>N</i>	23, 26		
Gertrauden-Brücke <i>I</i> . .	.	25		Greifenhagener Str. <i>N</i> .	29, 28		
— Strasse <i>C</i> <i>I</i>	.	25		Greifswalder Str. <i>NO</i> .	33, 35	30, 33	
Gervinus-Str. (Char.) .	.	.	1, 4	Grell-Str. <i>NO</i>	32		
Gessler-Str. (Schön.) . .	.	.	18	Grenadier-Str. <i>C</i>	.	27	
Gesundbrunnen	19, 22			Grenz-Str. <i>N</i>	21, 20		
Giesebrecht-Str.	.			Griebenow-Str. <i>N</i> . . .	27		
(Char.)	.	.	4	Grimm-Str. <i>S</i>	.	.	29
Gieseler-Str. (Wilm.) .	.	.	9	Gröben-Ufer <i>SO</i>	.	.	34
Giesendorfer Str.	.			Grolman-Str. (Char.) . .	.	7	7
(Lich.) <i>S</i>	C, 7			— —, Neue (Char.) . .	.	7	
Gill-Str. (Grun.) . . . <i>G</i>	.	.	2	Gropius-Str. <i>N</i>	19		
Gips-Str. <i>O</i>	.	27		Grossbeeren-Brücke . .	.	.	23
Gitschiner Str. <i>SW</i>	.			— Strasse <i>SW</i>	.	.	20, 23
(19-84 <i>S</i>)	.	.	23, 26	Grosser Weg	.	{ 10, 13	
Glasgower Str. <i>N</i> . . .	10, 13			Grossfürsten-Platz . . .	.	16	
				Grossgörschen-Str.	.	17	
				<i>W</i>	.	.	17

	B	R	G		B	R	G
Grün-Strasse <i>C</i> . . . <i>I</i>	.	25		Handel-Platz (Lich.) <i>S</i>	<i>C</i> , 4, 5		
— — (Char.)	.	4		— Strasse <i>NW</i>	.	10, 13	
— —, Neue <i>C</i> <i>I</i>	.	25		Handels-Hochschule <i>I</i>	.	26	
Grünauer Str. <i>SO</i>	.		32	Handelskammer . . . <i>I</i>	.	23	
Grünberger Str. <i>E</i>	.	37		Handjery-Platz			
Gruner-Str. <i>C</i> <i>I</i>	.	29		(Stegl.) <i>S</i>	<i>D</i> , 4		
Grüner Weg <i>O</i>	29, 31			— Strasse (Fried.) <i>S</i>	<i>D</i> , 2		
Grunewald { <i>G</i>	.	2, 3		Handwerkskammer . .	.		23
— Racecourse <i>W</i>	<i>B</i> , <i>C</i> , 2	48, 45		Hannoversche Str.			
— Strasse (Schön.) . . .	.	12, 15		<i>NW</i> (27-30 <i>N</i>) . . .	.	21, 24	
— — (Stegl.) <i>S</i>	{ <i>B</i> , <i>C</i> , 3, 4			Hansa-Brücke	.	11	
Grünstrassen-Brücke <i>I</i>	.	25		— Platz <i>NW</i>	.	14	
Grünthaler Str. <i>N</i>	22			— Ufer <i>NW</i>	.	11	
Grützmacher	21			Hardenberg-Str. (Ch.)	.	7, 10	10
Gryphius-Str. <i>E</i>	.	37	37	Harzer Str. <i>SO</i>	.		36
Guard House, Royal <i>I</i>	.	23		Häsel-Str. (Ch.) . <i>W</i>	<i>F</i> , 2		
Gubener Str. <i>O</i>	.	34		Hasenheide <i>S</i>	.		27, 30
Guericke-Str. (Char.) . .	.	8		Hasensprung (Grun.)			
Guinea-Str. <i>N</i>	10, 14			<i>G</i>	.		48
Güntzel-Str. (Wilm.) . .	.		8, 11	Haupt-Str. (Lank.) <i>S</i>	<i>E</i> , 6		
Gürtel-Strasse <i>O</i>	.	40		— — (Rum.)	.		40
— — (Weis.)	35, 38			— — (Schön.) . . . { <i>S</i>	<i>D</i> , <i>E</i>		15, 18
Gustav-Adolf-Platz					1, 2		
(Char.)	.	6		Hausburg-Str. <i>O</i>	.	36, 38	
— — Strasse (Weis.)	31, 34			Hausvogtei-Platz <i>C</i> <i>I</i>	.	22	
— Meyer-Allee <i>N</i>	23			Havel-Str. (Char.) . . .	.	5	
Haase-Str. <i>O</i>	.		37	Havelberger Str. <i>NW</i>	15	15	
Haberland-Str. <i>W</i>	.		11	Haydn-Str. (Lich.) <i>S</i>	<i>C</i> , 5		
Habsburger Str. <i>W</i> . . .	.		14	Hebbel-Str. (Char.) . .	.	1, 4	
— Ufer (Char.)	.	9, 8		Heckmann-Ufer <i>SO</i> . .	.		35
Hacker-Str. (Fried.) <i>S</i>	<i>C</i> , 3			Hedemann-Str. <i>SW</i> . .	.		22
Hackscher Markt <i>C</i> <i>I</i>	.	26		Hedwig-Str. (Fried.) <i>S</i>	<i>D</i> , 2		
Hafen-Platz <i>SW</i>	.		19	Heer-Strasse Colony	<i>W</i>	<i>D</i> , 3, 4	
— Strasse (Plö.)	12			Hegel-Platz <i>NW</i> . . . <i>I</i>	.	23	
Hagelberger Str. <i>SW</i> . .	.		20, 23	Heide-Str. <i>NW</i>	18	18	
Hagen-Str. (Grun.) <i>G</i>	.	48, 46		Heidelberger Platz			
Hagenauer Str. <i>N</i>	30			(Wilm.) <i>S</i>	<i>B</i> , 1		
Hahn-Str. <i>O</i>	.	37		— Strasse <i>SO</i>	.		36, 39
Hähnel-Str. (Fried.) <i>S</i>	<i>D</i> , 2			Heidenfeld-Str. <i>O</i> . . .	.	36	
Halberstädter Strasse	.			Heilbronner Str. (Hal.)	.		1
(Hal.)	.	2		— — <i>W</i>	.		11
Halensee { <i>G</i>	.	2		Heiligegeist-Str. <i>C</i> <i>I</i>	.	26	
— —	.	44, 2		Heiligendammer Str.			
Haller-Str. (Char.) . . .	.	8		(Schmar.) <i>S</i>	<i>A</i> , 2		
Hallesche Strasse <i>SW</i> . .	.		19, 22	Heim-Str. <i>SW</i>	.		24
Hallesches Tor	.		23	Heinersdorfer Strasse			
— Ufer <i>SW</i>	.		19, 23	<i>NO</i>	.	30	
Halske-Str. (Süd.) <i>S</i>	<i>E</i> , 5, 4			— — (Weis.)	31		
Hamburger Platz				Heinrich-Platz <i>SO</i> . .	.		28
(Weis.)	31, 34			Heinrich-von-Kleist-			
— Strasse, Grosse <i>N</i> . .	.	27, 26		Park	.		17
— —, Kleine <i>N</i>	.	24		Hektor-Str. (Hal.) . . .	.		2, 1
— Tor	.	24		Helenenhof <i>E</i>	.		37
Hammerstein-Str.				Helgoländer Ufer			
(Grun.) <i>S</i>	<i>A</i> , 3			<i>NW</i>	.	14	
Hanauer Str. (Wilm.) <i>S</i>	<i>U</i> , 1			Helm-Str. (Schön.) . .	.		18
				Helmholtz-Platz <i>N</i> . .	29		
				— Strasse (Char.) . . .	.		8

	B	R	G		B	R	G
Helmstedter Str. (Wilm.)	.	.	12, 11	Hohenschönhausener Weg (Lichbg.) . . .	.	42	
Helsingforser Platz <i>O</i>	.	34		Hohenstaufen-Platz <i>S</i>	.	.	29
Hennigsdorfer Str. <i>N</i>	16			— Strasse <i>W</i>	.	.	11, 14
Henrietten-Platz (Wilm.)	.	.	2	Hohenzollern- Damm (<i>W</i> , Wilm., Grun.)	{ S	A, 1	3, 6, 8 46, 43
Herbart-Str. (Char.) .	.	.	1	— Corso (Tempelhof)	.	.	21, 24
Herbert-Str. (Schön.) .	.	.	18	— Museum	<i>I</i>	23	
— — (Grun.)	<i>G</i>	.	44, 45	— Platz (Wilm.) . . .	.	.	8
Herder-Str. (Char.) .	.	7		— Strasse <i>W</i>	.	16	
Herkomer-Str. <i>SO</i> . .	.	.	39	Hoher Steinweg <i>O</i> . .	<i>I</i>	26	
Herkules-Brücke <i>W</i> .	.	.	13	Höhmman-Str. (Grun.)	.	.	
Hermann-Platz <i>S</i> . . .	.	.	30		<i>G</i>	.	49
— Strasse (Neuk.) . .	.	.	30	Holbein-Str. (Lich.) <i>S</i>	B, 6, 5	.	22, 25
Herrenhaus, former <i>I</i>	.	19		Hollmann-Strasse <i>SW</i>	.	.	
Herrfurth-Str. (Lich.)	<i>S</i>	A, 5		Holsteiner Ufer <i>NW</i> .	.	11, 14	
Herschel-Str. (Char.) .	.	3, 6		Holsteinische Str. (Stegl.)	<i>S</i>	D, 3	
Herta-Str. (Pank.) . .	31	.		— — (Wilm.)	.	.	9, 8
Hertha-Str. (Grun.) <i>G</i>	.	.	45	Holtei-Str. <i>O</i>	.	.	37
Herwarth-Str. <i>NW</i> . .	.	17		Holtzendorff-Platz (Char.)	.	.	1
Hessische Str. <i>N</i> . . .	.	21		— Strasse (Char.) . . .	.	.	1
Heyden-Str. (<i>G</i>) . . .	(<i>S</i>)	A, 2	46	Holzgarten-Str. <i>O</i> . .	<i>I</i>	25	
(Grun.)	(<i>S</i>)	A, 2		Holzmarkt-Str. <i>O</i> . . .	.	28, 31	
Hildebrandt-Str. <i>W</i> . .	.	16		Homburger Str. (Wilm.)	<i>S</i>	B, C, 2	
Hildegard-Str. (Wilm.)	<i>S</i>	C, D, 1		Horn-Str. <i>SW</i>	.	.	20
Hindenburg-Brücke . .	25	B, C		Horstweg (Char.) . . .	.	1	
— Damm (Lich.) . . .	<i>S</i>	5, 6		Hortensien-Str. (Lich.)	<i>S</i>	B, 5, 4	
— Strasse (Schön., Wilm.)	<i>S</i>	B-D, 1	6, 9 12	Horticulture, School of	<i>S</i>	A, B, 4	
Hindersin-Str. <i>NW</i> . .	<i>I</i>	20		Hosemann-Str. <i>NO</i> . .	32		
Hirschberger Str. (Rum.)	.	.	40	Hospitals (Kranken- häuser):	.	.	
Hirten-Str. <i>O</i>	.	27, 30		Augusta	.	21	
Hitzig-Str. <i>W</i>	.	13		Augusta-Victoria (Schön.)	<i>S</i>	E, 3	
Hobrecht-Brücke . . .	.	.	32	— — (Weis.)	.	34	
— Strasse (Neuk.) . . .	.	.	29, 32	Babies' ('Säuglings')	.	40	
— — (Grun. & Hal.) <i>G</i>	.	.	2	Bethanien	.	.	28
Hoch-Str. <i>N</i>	20	.		Charité	.	21	
— —, Neue <i>N</i>	20, 21	.		Childrens'	.	16	
Hochkirch-Str. <i>W</i> . . .	.	.	18	Elisabeth	.	.	16
Hochmeister-Platz (Wilm.)	.	.	5	Friedrichshain, Am	.	33, 36	
— Strasse <i>N</i>	30	.		Gräfin-Rittberg . . .	<i>S</i>	A, 7	
Hochstädter Str. <i>N</i> . .	16, 17	.		St. Hedwig's (R.C.)	.	24	
Höchste Str. <i>NO</i> . . .	.	33, 32		Jewish	.	16, 19	
Hof-Str. (Wilhelms- berg)	42	.		Kaiser- & Kaiserin- Friedrich-Kinder- Krankenhaus (Childrens')	.	16	
Hoffmann-Str. <i>SO</i> . . .	.	.	38	Kirchstrasse (Char.)	.	4	
Hofjäger-Allée	.	13		Kreis-Krankenhaus (Lich.)	<i>S</i>	B, 4, 5	
Hofmann-Haus	.	16		Lazarus	.	24	
Hohenfriedberg-Str. (Schön.)	.	.	18	Midwifery ('für Ge- burtshilfe')	.	2	
Hohenlohe-Str. <i>O</i> . . .	.	.	37				
Hohenschönhausen . .	42	.					
Hohenschönhausener Str. (Weis.)	40	.					
— — (Wilhelmsberg)	39, 42	.					

	B	R	G		B	R	G
<i>Hospitals:</i>				Jahn-Str. <i>S</i>	.	.	30
Moabit	.	15		Jakob-Str., Alte <i>SW</i>	.	.	
Paul-Gerhardt-Stift	.	13		(45-102 <i>S</i>) <i>I</i>	.	25	22, 25
Rudolph-Virchow	14, 15			— —, Neue <i>S</i> <i>I</i>	.	25, 28	
Südufer	12			Jannowitz-Brücke	.	28	
University ('Klini- ken') <i>I</i>	.	23		Jansa-Str. (Neuk.)	.	.	33
Urban, Am	.	.	26, 29	Jasmunder Str. <i>N</i>	24	.	
Westend (Char.) <i>W</i>	F, 1			Jenaer Str. (Wilm.)	.	.	11, 12
Hubertus-Allée (Grun.) <i>G</i>	.	.	44, 45	Jerusalemmer Str. <i>SW</i>	.	.	
Hubertusbader Str. (Grun.) <i>G</i>	.	.	45, 46	(14-35 <i>O</i>) <i>I</i>	.	22	
Hübner-Str. <i>O</i>	.	38		Jever-Str. (Stegl.) <i>S</i>	D, 3	.	
Hufeland-Str. <i>NO</i>	.	33		Joachim-Str. <i>O</i>	.	27	
Humann-Platz <i>N</i>	29			— Friedrich-Str. (Hal.)	.	.	1, 2
Humboldt-Hafen	.	21		Joachimsthaler Str. <i>W</i>	.	.	10
— Hain <i>N</i>	20, 23			& Char.	.	.	
— Strasse (Grun.) <i>G</i>	.	.	3, 2	Johann-Georg-Str.	.	.	
— — (Lich.) <i>S</i>	A, B, 4			(Hal.)	.	.	2
— — (Stegl.) <i>S</i>	D, 4			— Sigismund-Str.	.	.	2
Hundekehle-Str. (<i>G</i> (Grun., Schmar.) <i>S</i>)	A, 1, 2		42, 43	(Hal.)	.	.	
Hussiten-Str. <i>N</i>	20, 24			Johanna-Platz (Grun.)	.	.	45
Hutten-Str. <i>NW</i>	.	9		<i>G</i>	.	.	
Hygienic Institute . <i>I</i>	.	20		Johannis-Str. <i>N</i>	.	23	
Ibsen-Str. <i>N</i>	25			Johannistisch, Am	.	.	23
Ideal-Passage, Neuk.	.	.	33	Johanniter-Str. <i>SW</i>	.	.	26
Iffland-Str. <i>O</i>	.	28, 29		Jordan-Str. <i>SO</i>	.	.	35
Ilmenauer Str. (Grun.)	.	.	43, 3	Joseph-Str. <i>SO</i>	.	28	28
<i>G</i>	.	.		— Joachim-Str. (Grun.)	.	.	
Ilsenburger Str. (Char.)	.	5, 6		<i>G</i>	.	.	48
Immanuelkirch-Str.	.	.		Josty-Str. <i>NO</i>	.	30	
<i>NO</i>	.	30, 33		Jüden-Hof <i>I</i>	.	26	
Industrial Art	.	.		— Strasse <i>O</i> <i>I</i>	.	26	
Museum (Palace) <i>I</i>	.	26		Jülicher Str. <i>N</i>	22	.	
Infectious Diseases, Institute of	15			Jung-Str. <i>O</i>	.	37	
Inn-Str. (Neuk.)	.	.	36	Jungfern-Brücke . . . <i>I</i>	.	25	
Innsbrucker Str. (<i>S</i> (Schön.) <i>S</i>)	E, 1	.	12	— Heide	1, 4, 7	.	
Insel-Brücke <i>I</i>	.	25		— Stieg (Lich.) . . . <i>S</i>	C, D, 7	.	
— Strasse <i>S</i> <i>I</i>	.	25, 28		Junker-Str. <i>SW</i>	.	.	22
Insterburger Str. <i>O</i>	.	35		Jüterbogser Str. <i>SW</i>	.	.	24, 27
Insurance Office, State	.	.	16	Kaiser-Allée <i>W</i> , {	.	.	12, 11
Invaliden-Haus	.	21		Fried., Wilm. { <i>S</i>	D 3-1	.	
— Strasse <i>N</i> (45-97 <i>NW</i>)	17, 18, 21, 24	.		— Damm { <i>W</i>	D-F, 3	1	
Ising-Str. <i>SO</i>	.	.	35	(Char.)	.	.	
Island-Str. <i>N</i>	25			— Galerie <i>W</i> <i>I</i>	.	23, 22	
Jablonski-Str. <i>NO</i>	30, 33			— Platz (Wilm.) . . . <i>S</i>	D, 1	.	
Jaffé-Str. (Char.) <i>W</i>	F, 3			— Strasse <i>O</i>	.	29	
Jäger-Strasse <i>W</i> . . . <i>I</i>	.	22		Kaiser-Franz-Grena- dier-Platz <i>SO</i>	.	.	28
— — (Char.)	.	2		Kaiser-Franz-Joseph- Platz <i>O</i> <i>I</i>	.	23	
— — (Lich.) <i>S</i>	C, D, 7	.		Kaiser-Friedrich- Museum <i>I</i>	.	23	
— —, Kleine <i>O</i> . . . <i>I</i>	.	25		— — Platz <i>S</i>	.	.	27
Jagow-Str. <i>NW</i>	.	11		— — Strasse (Char.)	.	5, 4	4
— — (Grun.) <i>G</i>	.	.	46, 45	— — — (Neuk.)	.	.	33
				— — — (Pankow)	28, 31	.	
				— — — (Schön.)	.	.	18, 1
				Kaiser-Wilhelm- Akademie	.	21	
				— Brücke <i>I</i>	.	26	

	B	R	G		B	R	G
Kaiser-Wilhelm-Institut S	A, 5			Kessel-Str. N	.	21	
— — Platz (Dahl.) S	A, B, 3			Kiautschou-Str. N . .	15, 18		
— — (Schön.)	.	18		Kieffholz-Str. SO, Trep.	.	.	35, 39
— — Strasse C . . . I	.	26		Kieler Str. N	18	40	
— — — (Lank.) . . S	{ D, E, 7, 6			Kietzer Weg (Lichbg.)	.	5	
— — — (Stegl.) . . S	{ B, C, 3, 4			Kirch-Platz (Char.) . .	.	14	
Kaiserhof-Str. W . . I	.	22		— Strasse NW	.	5, 4	
Kaiserin-Augusta-Allée NW (31-95 Char.)	.	5, 6, 9		— — (Char.)	.	.	
— — Strasse W	.	13	13	Kirchbach-Str. W . . .	.	5	17
Kaiserin-Auguste-Viktoria-Haus	.	3, 2		Kirchhof-Str. (Char.) .	.	.	27
Kalandsgasse C . . . I	.	26		— — (Neuk.)	.	.	
Kalekreuth-Str. W . .	.		13, 14	Kirschen-Allée (Char.)	W	E, 2	
Kalischer Str. (Wilm.)	.	.	6	Kissingener Str.	.	.	
Kameruner Str. N . . .	14, 13			(Schmar., Wilm.) G	.	9	43
Kammer-Gericht	.	17		Klarenbach-Str. NW	.	.	
Kamminer Str. (Char.)	.	2, 6		Klausthaler Str.	.	8	
Kanal-Str. (Char.) . . .	.	4		(Char.)	.	.	
— — (Plö.)	9			Kleinbeeren-Str. SW .	.	.	19, 22
Kanonier-Str. W . . . I	.	22		Kleist-Str. W	.	.	13
Kant-Str. (Char.) . . .	.	.	1, 4	— — (Stegl.) S	B, 3	.	
— — (Rum.)	.	.	7, 10	Kloeden-Str. SW . . .	.	10, 14	24
— —, Neue {	.	.	40	Kloppstock-Str. NW .	.	26	
(Char.) { W	F, 3	.	1	Kloster-Str. C I	.	.	
Kanzow-Str. N	29, 32			Knaus-Str. (Grun.) G	.	7	46
Karl-Str. NW I	.	20, 23		Knesebeck-Str. W . . .	.	7	7
Karl-August-Platz . . .	.	.		Knies-Str. (Char.) . . .	.	.	
(Char.)	.	4		Kniphof-Str.	.	.	
Karlsbad, Am W	.	.	16, 19	(Stegl.) S	D, E, 3	33, 36	
Karlsbader Str.	.	.	46, 45	Kniprode-Str. NO . . .	.	36	
(Grun.) G	.	.		Knobelsdorff-Str. . .	.	.	
Karlshof	5			(Char.)	.	.	
Karls-Platz NW I	.	20		Koch-Str. SW	.	35, 36	22
— — (Lich.) S	A, 6			Kochhann-Str. O . . .	.	.	
Karlsruher Str. (Hal.)	.	.	1, 2	Kolberger Str. N . . .	20	25	
Karolinger-Platz . . .	.	.		Köllnische Str. C . . . I	.	.	
(Char.) W	E, 3			Köllnischen Park, . . .	.	28	
Karpenteich-Str. . . .	.	.		Am I	.	.	
(Trep.)	.	.	39	Köllnischer Fischmarkt C I	.	.	
Kastanien-Allée N . . .	27			Köllnisches Ufer SO .	.	.	36
— — (Char.) W	E, 2, 3			Kolonial-Haus	.	.	16
— — Wäldchen I	.	23		Kolonie-Str. N	19	.	
Katharinen-Strasse . .	.	.		Kolonnen-Str. (Schön.)	.	.	18
(Wilm.)	.	2, 1		Kommandanten-Str. . .	.	25	
Katzbach-Str. SW . . .	.	21		SW (23-66 S) . . . I	.	.	25
Katzler-Str. W	.	17		— — (Lich.) S	A, 6	23, 26	
Kaub-Str. (Wilm.) . . .	.	6		Kommandantur I	.	35	
Kaufhaus des Westens .	.	10, 13		Komturei-Platz O . . .	.	.	
Kaulbach-Str.	.	.		Kongo-Str. N	11, 13	26	
(Lank.) S	D, 6			König-Str. C I	.	29, 30	
Keibel-Str. NO I	.	29, 30		— —, Neue NO I	.	.	
Keith-Str. W	.	13		Königgrätzer Str. W .	.	19	
Kemper-Platz W . . . I	.	19		(25-120 SW) I	.	.	19, 22
Kepler-Str. (Char.) . .	.	6		Königin-Augusta-Str. .	.	.	
				W	.	.	16, 19
				Königin-Brücke	.	.	28
				— Elisabeth-Str. . . .	F, 2	.	
				(Char.) W	3, 4	.	
				— Luise-Str. (Char.) S	.	2, 5	

	B	R	G		B	R	G
Königin Luise-Str. (Dahl.)	A, B, 3, 4			Krülls-Str. SO			36, 35
Königs-Allée	G		48, 45	Krumme Str. (Char.)		4	4
— Damm (Plö.)	3, 6, 9		44	Krupp-Str. NW		15, 18	
— — Brücke	9			Kudowa-Str. (Schmar.)			3
— Platz NW	I	20		Kufsteiner Str. (Schön.)	S	D, 1	12
Königsberger Str. O		34		Kugler-Str. N & NO {	28, 32	35	
Königsgraben, Am, CI		26, 29		Kunkel-Str. N	21, 20		
Königsmarek-Str. (Grun.)	G		46	Kuno-Fischer-Str. (Char.)			1
Königstor NO		30		Künstlerhaus	I	19	
Königswache	I	23		Kunstschule, Staatl.			17, 18
Königsweg (Char.)		1		Kunz-Buntschuh-Str. (Grun.)	G		2
— (Schön.)			18	Kupfergraben, Am, NI		23	
Konstanzer Str. W & Wilm.			6, 5	Kur-Str. C	I	25	
Kopenhagener Str. N	26			— —, Kleine C	I	25	
Köpenicker Brücke		31	31	Kürassier-Str. SW			25
— Strasse SO		28	31	Kurfürsten-Allée (Char.)		7, 10	
Kopernikus-Str. O		34, 37		— Brücke	I	26	
Kopisch-Str. SW			24	— Damm W (70-164 Hal.)			2, 4
Koppen-Platz C		24, 27		— Platz NW		17	7, 10
— Strasse O (86-52 NO)			31, 32	— Strasse W			13, 16
Körner-Str. W			16	Kurische Str. NO	33, 36		
— — (Stegl.)	S	D, 3		Kurze Str. C		29	
Korsörers Str. N		26		— — (Pankow)	28		
Kösener Str. (Grun.) G			43	Küstriner Platz O		31, 34	
Koske-Str. (Wilhelmsberg)		42		— Strasse (Hal.)			1, 4
Köthener Str. W			19	Kyffhäuser-Str. W			14
Kottbuser Brücke			29	Kynast-Str. (Stralau, Lichbg.)			38, 40
— Damm S & Neuk.			29, 30	Landecker Str. (Schmar.)			3
— Platz SO			28, 29	Landgrafen-Str. W			13
— Strasse SO			29	Landhaus-Str. (Wilm.)			12, 11
— Ufer SO			29, 32	Landsberger Allée NO		32, 36	
Kraacht-Str. (Stralau)			41	— Chaussée (Lichbg.)		39, 42	
Kranold-Platz (Lich.)	S			— Platz NO		32	
Krausen-Str. W (20a-53 SW)	I		22	— Strasse NO (35-38 C)		29, 32	
Krausnick-Str. N		23, 24		Landshuter Str. W			11, 12
Kraut-Str. O		31, 32		Landtags-Gebäude	I	19	19
Kremmener Str. N	27			Landwehr Canal		8	29, 32
Krentziger-Str. O		37		Landwehr-Str. NO		29	
Kreuz-Str. C	I	25		Lange Str. O		31	
Kreuzberg SW			21	— — (Süd)	S	E, 5	
— Strasse SW			21	Langenbeck-Str. NO		36	
Kriminal-Gericht (Char.)		1	1	Langhans-Str. (Weis.)	S	D, E, 6	
— Justizamt		15, 18		Lankwitz			23
Krögel, Am C	I	25		Lankwitz-Str. SW			37
Kronen-Str. W	I	22		Lasker-Str. O			
Kronprinzen-Brücke I		20		Laubacher Str. (Fried.)	S	C, 2	
— Damm (Hal.)	G		2, 44	Laube-Str. (Neuk.)			33, 36
— Palais	I	23		Lauenburger Platz (Stegl.)	S	D, 3	
— Strasse O		40					
— — (Weis.)		35					
— Ufer NW	I		17, 20				

B R G				B R G			
Lauenburger Strasse (Wilm.)	.	.	9	Linden-Galerie. I	.	23, 22	
Lausitzer Platz SO	.	.	31	— Platz (Weis.)	38		
— Strasse SO	.	.	32	— Strasse SW	.		22
Lauter-Str. (Fried.) S	D, 2	.		— — (Stegl.) S	C, D, 4		
Lebuser Str. NO	.	32		— Tunnel. I	.	23	
Lefèvre-Str. (Fried.) S	C, 2, 3	.		Lindower Str. N	17		
Lehder Str. (Weis.)	31, 35	.		Linien-Str. (1-10a & 241-250 NO, 11-105 & 161-240 C, 106-160 N)	.	24, 27 30	
Lehniner Platz (Wilm.)	.	4, 5		Link-Str. W	.		19
— Strasse S	.	27		Lippehner Str. NO	.	33	
Lehrerverein I	.	29		Litauer Str. O	.	34	
Lehrter Str. NW	18	18		Lohmeyer-Str. (Char.)	.	5	
Leibl-Str. (Trep.)	.	42		Lohmühlen-Platz (Neuk.)	.		36
Leibniz-Str. (Char.)	.	7	4, 7	— Strasse SO	.		35
Leipziger Platz W I	.	19		Lorenz-Str. (Lich.) S	D, 7		
— Strasse W (43-89 SW) I	{	19, 22 25		Lortzing-Str. N	23, 26		
— —, Alte, C I	.	25		— — (Lich.) S	C, 5		
Lenau-Str. (Neuk.)	.	30, 33		Lothringen-Str. (Weis.)	38		
Lenbach-Str. O	.	37, 40		Lothringer Str. N	.	27, 30	
Lenné-Str. W I	.	19		Lottery Office. I	.	22	
— — (Dahl.) S	A, B, 3	.		Lottum-Str. N	.	27	
Lentze-Allée (Dahl.) S	A, B, 2	.		Löwe-Str. O	.	35	
Lenzener Platz N	20	.	1	Löwen-Brücke	.	13	
Leonhard-Str. (Char.)	.	.		Lübbener Str. SO	.		32, 31
Leopold-Platz N	17	.		Lübecker Str. NW	.	15	
Lessing-Brücke	.	14		Lucius-Str. (Grun.) G	.	.	46
— Strasse NW	.	14		Luckauer Str. S	.	.	28
— — (Lank.) S	D, 5, 6	.		Luckenwalder Str. SW	.	.	19
— — (Lichbg., Rum.)	.	40		Lüderitz-Str. N	10, 13	.	
— — (Stegl.) S	D, 4	.		Ludwigskirch-Platz W	.	.	8
Lette-Haus	.	11		— Strasse W	.	.	8
— Strasse N	29	.		Luisen-Brücke	.	.	28
Leutnants-Berg	10	.		— Platz NW	.	21	
Levetzow-Str. NW	.	11		— — (Char.)	.	3	
Libauer Str. O	.	34, 37		— Strasse NW I	.	21, 20	
Liberda-Str. (Neuk.)	.	32		— — (Stegl., Lank.) S	D, 5, 6	.	
Library, Old Royal I	.	22, 23		— Ufer S	.	.	26, 28
—, State I	.	23		Luitpold-Str. W	.	.	14
Lichtenberg	.	41		Luna-Park G	.	.	44
Lichtenberger Str. NO	.	32		Lüneburger Str. NW	.	14, 17	
— — (Weis.)	37, 38	.		Lustgarten I	.	26	
Lichtenstein-Allée W	.	13		Luther-Brücke	.	14	
— Brücke	.	13		— Strasse W	.	.	13, 14
Lichterfelde S	{ A-D 5-7	.		— — (Lank.) S	E, 6	.	
Lichterfelder Str. SW	.	21, 24		Lütlicher Str. N	14	.	
Liebenwalder Str. N	16	.		Lützen-Str. (Hal.)	.	.	1
Liebig-Str. O	.	38		Lützow	.	5, 8	
Liegnitzer Str. SO	.	32		Lützow-Brücke	.	.	16
Liesen-Str. N	21	.		— Platz W	.	.	13
Lietzenburger Str. W	.	7, 10		— Strasse W	.	.	16
Lietzensee-Ufer (Char.)	.	1		— Ufer W	.	.	13, 16
Lietzmann-Str. NO	.	29		Lützower Str. (Char.)	.	5	
Limburger Str. N	14	.		Luxemburger Str. N	14, 17	.	
Linden, Unter den W (38-78 NW) I	.	20, 23		Lychener Str. N	30, 29	.	
Linden-Allée (Weis.)	37, 38	.		Lyck-Allée (Char.) W	C, D, 3	.	
— — (Char.) W	E, 2, 3	.					

	B	R	G		B	R	G
Lynar-Str. N	18			Martin-Luther-Str. {			15, 14
— — (Grun.) G			45, 3	W Schön. { S	E, 1		
Maassen-Str. W			13, 14	Martin-Opitz-Str. N .	19		
Madai-Str. O		31		Mathieu-Str. S			25
Magazin-Str. O		29		Mattern-Str. O		35	
— — (Char.)		2		Matthäikirch-Str. W .		16	
Magdeburger Platz W .			16	Matthes-Str.			38, 39
— Strasse W			16	Matthias-Str. NO . . .		35	
Maien-Str. W			13	Mauer-Str. W I		22	
Mainzer Str. O		37		— —, Kleine W. . . I		22	
— — (Neuk.)			33	Mausoleum at Char-			
— — (Wilm.) S	C, D, 1			lottenburg		2	
Malmöer Str. N	25, 26			Max-Str. N	17		
Malplaquet-Str. N . . .	16, 17			Max-Eyth-Str. (Grun.,			
Mandel-Str. NO	35			Stegl.) S	A, 2, 3		
Manitius-Str. (Neuk.)			32	Maybach-Platz			
Mannheimer Str.				(Fried.) S	D, 2		
(Wilm.)		9		— Ufer S and SO . . .			29, 32
Manstein-Str. W		17		Mecklenburgische {			9
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Nostiz-Str. <i>SW</i>	.		24, 23	Paderborner Str.			
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— —, Neue C	.	26		— (Lank.)	S	D, 6, 7	
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Schönlancker Str. NO .	.	36		and Char.	.	9	
Schönlein-Str. S	.	30, 29		Sieber-Str. C	I	26	
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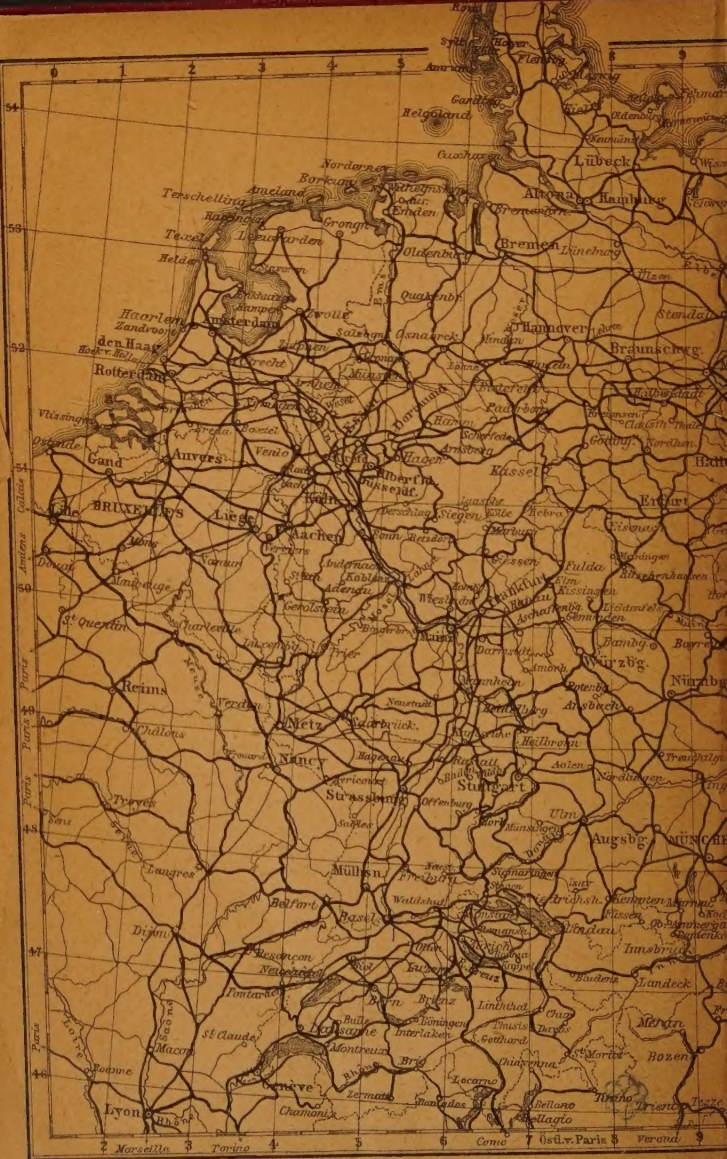
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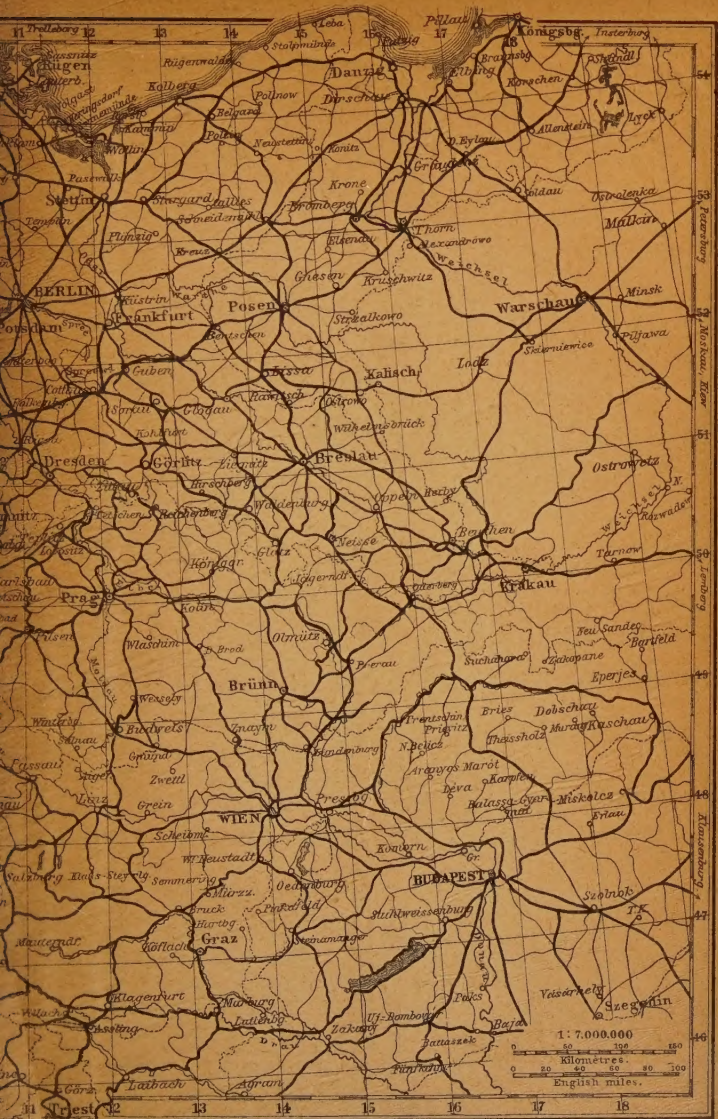
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— Stolze-Str.	O	.	36,35	Wullenweber-Str.			
Wilhelms-Aue (Wilm.)		.	9, 12	NW	.	11	
Wilhelmsberg		42		Württembergische			
Wilhelmshavener Str.				Str. (W and Wilm.)	.	.	S
NW	.	12		Würzburger Str. W..	.	.	11,10
Wilhelmshöhe SW..		.	24	Wusterhausener Str.			
Willdenow-Str. N..		17		SO	.	28	
— (Lich.)	S	B, 4		Xantener Str. (Wilm.)	.	.	5, 4
Willibald-Alexis-Str.				Yorck-Str. SW (35-56			
SW	.	.	24	W)	.	.	20
Wilmersdorf	{S	C, D, 1	9	Ystadter Str. N	26		
Wilmersdorfer Platz				Zähringer Str. (Wilm.)	.	.	5, 8
(Fried.)	S	D, 2		Zehdenicker Str. N..	.	27	
— Strasse (Char.)...	.	5, 4	4	Zehlendorfer Str.			
Wilms-Str. S	.	.	26	(Lich.)	S	A, B, 6	
Wilsnacker Str. NW.		15		Zelle-Str. O	.	38	
Windscheid-Str.				Zellen-Gefängnis ..	.	18	
(Char.)	.	1	1, 4	Zelten, In den, NW.	.	17	
Winkler-Str. (Grun.)	G	.	48	Zelter-Str. NO and N	29, 32		
Wins-Str. NO	30, 33	30		Zentral-Markthalle .I	.	26	
Winterfeldt-Platz W	.	.	14	— Viehhof O	.	38,39	
— Strasse W	.	.	17	Zeppelin-Platz N...	14		
— —, Neue W	.	.	14	Zeughaus	I	23	
Wisbyer Str. N and				Zeughof-Str. SO....	.	.	31
Pank.	28, 31			Ziegel-Str. N	I	23	
Wismar-Platz O	.	37		Zieten-Platz, Am, WI	.	22	
Wissmann-Str. S	.	.	30	— Strasse W & Schön.	.	.	17
— (Grun.)	G	.	48,45	— — (Lich.)	S	A, 4, 5	
Wittelsbacher Str.				Zimmer-Str. SW ...	.	22,25	22
(Wilm.)	.	.	5, 8	Zimmermann-Str.			
Wittenberg-Platz W.	.	.	13	(Stegl.)	S	C, 3	
Wittstocker Str. NW	.	9		Zinnowitzer Str. N..	.	21	
Witzleben-Platz				Zinzendorf-Str. NW.	.	11	
(Char.)	.	1	1	Zionskirch-Platz N	.	27	
— Strasse (Char.)...	.	1		— Strasse N	.	27	
Wöhlert-Str. N	21			Zirkus, Am	I	23	
Woldenberger Str. NO	33			Zoological Garden ..	.	.	10,13
Wolgaster Str. N	24, 27			Zorndorfer Str. O ..	.	35	
Wolliner Str. N	27			Zossener Brücke ..	.	.	23
Wormser Str. W	.	.	13	— Strasse SW	.	.	24,23
Wörth-Str. (Weis.) ..	38			Züllichauer Str. S ..	.	.	27
Wörther Platz N	30			Zwilling-Brücke ...	.	31	
— Strasse N and NO	30			Zwingli-Str. NW ...	.	12	
Wrangel-Str. SO	.	.	31,35				
Wriezener Str. N	22						





1:7,000,000

0 20 40 60 80 100
Kilometres.
0 20 40 60 80 100
English miles.

